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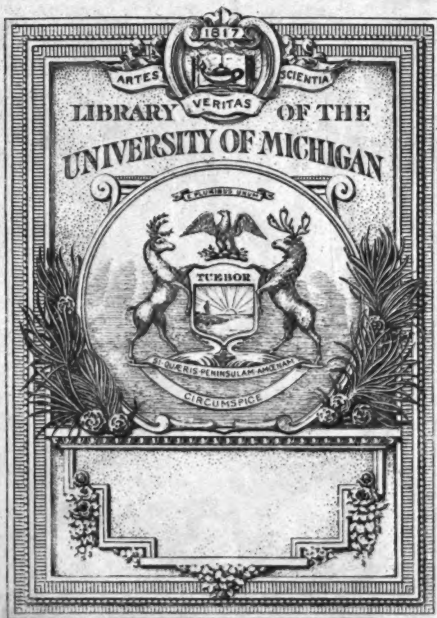
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**FROM A FIFTH CENTURY KYLIX
BY SOTADES IN THE BRITISH MUSEUM**

LYRA GRAECA

BEING THE REMAINS OF ALL THE
GREEK LYRIC POETS FROM EUMELUS
TO TIMOTHEUS EXCEPTING PINDAR

NEWLY EDITED AND TRANSLATED BY

J. M. Edmonds
J. M. EDMONDS

LATE FELLOW OF JESUS COLLEGE CAMBRIDGE

IN THREE VOLUMES

VOLUME I

INCLUDING

TERPANDER ALCMAN SAPPHO AND ALCAEUS



LONDON : WILLIAM HEINEMANN
NEW YORK : G. P. PUTNAM'S SONS

MCMXXII

**ΜΑΘΗΤΡΙΑΙΣ
ΣΥΜΜΑΘΗΤΗΣ**

Greek
Putnam
S-24-27
15038
Y. 1-2

PREFACE

SINCE the appearance of the fourth edition of Theodor Bergk's *Poetae Lyrici Graeci*, in which they form the third volume, the Lyric Fragments, or as they are more accurately called, the Melic Fragments, have not been published complete. The last forty years, thanks mainly to the work of the Egypt Exploration Fund and similar societies, have added very notably to our slender store, and a new edition has been long overdue. My book will, I hope, go some way to supply the want. It is complete in the sense that its sole omissions are fragments which have only palaeographical value, and it contains all that is really necessary by way of exegesis. In all places where the text adopted would otherwise be misleading I have given critical notes, save only where I have already discussed the reading in one or other of the classical periodicals. Many scholars—and to say this is not to depreciate a great work; for such things depend on the point of view—must have found Bergk lacking in two respects. First, when so little is known of these great figures of antiquity, all that little has value for us if they are to seem things of flesh and blood and not the mere subjects of a lesson in translation. With the single exception of Sappho's, the Fragments alone are not enough. I have therefore included, unlike Bergk, the chief passages of ancient literature which throw light on the life and personality of the poets and their literary reputation in antiquity—not making an exception of Sappho; for the clear-drawn self-

PREFACE

portrait she gives us in her Fragments is so precious that its very frame is of surpassing interest. To these 'Lives' I have added the ancient accounts of such early poet-musicians as Olympus and Thaletas, partly to serve in some sort as an introduction to the subject, and partly in order to avoid creating the impression that only the poets of whom some work is extant are of any importance to the student of Greek poetry. Secondly, if these mere quotations are to have more than linguistic interest, in nine cases out of ten they want explanation, and in at least five of those nine the explanation may be had from the context in which they are found. Bergk appears to have regarded the contexts as a necessary evil, and has not only relegated them to the footnotes but has made them less useful than they might have been by cutting them as short as he possibly could. I have thought it better to give full contexts in the body of the page, printing them, however, in small type so that the reader may the more easily omit them if he will.

A feature peculiar to this edition is the inclusion of a considerable number of restorations made *exempli gratia* of passages preserved only in paraphrase. These restorations, as well as those of the new Fragments, are mainly my own. The reader should clearly understand that in many cases where he finds square brackets, and all where he finds 'e.g.' or 'e.g.' and a vertical line, he is dealing with restorations which, though they are far from being mere guesses, are only approximations to the truth. Similar warnings are sometimes conveyed by dots and pointed brackets. A dot placed beneath a letter means that that letter is a possible interpretation of the traces,

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a pointed bracket indicates that the letters within it are not or cannot have been in the MS. The emendations and restorations for which I believe myself to be responsible are marked *E* in the notes. All restorations have been checked where possible by a palaeographical method explained and exemplified in various articles in the periodicals. Briefly, it consists of the tracing of letter-groups from photographs of the extant portions of the papyrus or vellum MS. Suggestions are rejected which, when traced out by this method, are shown, with all reasonable allowance made for variation in the size of the letters and the spaces between them, to exceed or fall short of the requirements of the gap; and where the gap is bounded on the left by an imaginary marginal line, all suggestions are made to correspond—again with all reasonable allowance made—in what I may call for convenience ‘written length.’ Scholars who have not tried this method will be surprised, when they do, at the way in which it reduces the possibilities. One instance must suffice. In the first lines of Alcaeus 27, the letters Δ of παί]δων, AI of πρώ]τα, TO before γάρ, and IC of ἄλλ]αις, come immediately under one another. Metre requires *two* supplementary syllables in lines 1 and 2, *three* in line 3, and *one* in line 4. All these supplements must correspond in written length not only with one another but with any suggestions made for the four subsequent lines, and when they are made the result must be not only a passage satisfactory in metre, grammar, dialect and sentiment, but something which Alcaeus might have written. I should add here that so far as I have found it practicable my work on the new Fragments is based

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on the actual MSS.; where I have used only photographs the results should be taken as still requiring corroboration. The latter cases are indicated in the footnotes.

The arrangement of the Fragments follows, where this can be inferred, the arrangement of the editions current in the later antiquity; but it must not be understood as certainly reproducing it. Cross-references to the numerations of Bergk and Hiller-Crusius will be found on page 431. I have added a separate index of the ancient authors, including those to whom we are indebted for most of our knowledge of these poets and their works. Among the modern writers who have collected, emended, and interpreted the Fragments, next to Bergk¹ and those on whom he drew—Ahrens, Bekker, Benseler, Bentley, Blomfield,² Boissonade, Brunck, Cobet, Cramer, Gaisford, Hartung, Hecker, Hermann, Keil, Kock, Matthiae, Meineke, O. Müller, Nauck, Neue, Porson, Reiske, Schneidewin,³ Schweighäuser,⁴ Seidler, Ursinus, Volger, Voss, Welcker, Wolf—I owe most to E. P. Grenfell, A. S. Hunt, Kaibel and U. von Wilamowitz-Moellendorff. My obligations to these, as to other recent and living scholars, are indicated in the notes. I must here record my thanks to the Director of the British Museum for permission to reproduce the Sotades vase, and to the Council of the Egypt Exploration Fund for allowing me to print the Oxyrhynchus Fragments; to D. Bassi, J. Harrower, W. Schubart, and the Directors of the Bibliothèque Nationale and of Graz University, for supplying me with photographs of papyri and other MSS. in their care. And I gratefully acknowledge the help and

¹ *B*

² *Blf.*

³ *Schn.*

⁴ *Schw.*

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encouragement I have received from Mrs. Adam, H. I. Bell, S. G. Campbell, A. B. Cook, R. D. Hicks, H. Rackham and A. J. B. Wace.

An account of the MS. tradition when the authors concerned run into the sixties is a formidable affair, and would be beyond the scope of this book. For the most important, the scholar will find much of what he requires in O. Hoffmann's *Griechische Dialekte* and in the introduction to A. C. Pearson's *Fragments of Sophocles*. The earlier history of the text has been ably worked out by Wilamowitz in the works mentioned in the Bibliography. But it should be borne in mind that statements on the Aeolic metres and dialect published before 1914 may need modification. I cannot hope that the many references in this book are quite exhaustive, modern, and correct. But I have done my best to make them so. A few not quite obvious errors, of which the worst is *Alexandrides* for *Anaxandrides* on pp. 100 and 101, will be found corrected in the Indexes. In the translation of Sappho *fr.* 35 the proverb should be in square brackets. The omitted fragments of merely palaeographical value will be found in the Papyrus Collections—*Oxyrhynchus*, *Berliner Klassiker-texte*, *Halle*, *Società Italiana*. It will perhaps be useful to the reader to know that Volume II, which is already in the press, includes Stesichorus, Ibycus, Anacreon, and Simonides, and that Volume III, which is in preparation, will include Corinna, Bacchylides, Timotheus, the Scolia, the Folk-Songs, the Anacreontea, and the Adespota, with an account of Greek Lyric Poetry.

J. M. E.

CAMBRIDGE,
December 22, 1921.

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¹ For early poets such as Orpheus see note on page 10

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- G. S. Farnell *Greek Lyric Poetry* London 1891; select text with introductions and notes
- O. Hoffmann *Die Griechischen Dialekte in ihrem historischen Zusammenhange mit der wichtigsten ihrer Quellen* Göttingen 1891-8; select text of certain authors with contexts and critical notes (used with inscriptions, etc. to illustrate the dialects)
- H. Weir Smyth *Greek Melic Poets* London 1900; select text with introductions, notes, and bibliography
- E. Hiller and O. Crusius *Anthologia Lyrica sive Lyricorum Graecorum veterum praeter Pindarum reliquiae potiores* Leipzig 1903; select text with a few critical notes; contains no new fragments
-
- U. von Wilamowitz-Moellendorff (1) *Textgeschichte der griechischen Lyriker* Berlin 1900; history of the text, (2) *Sappho und Simonides* Berlin 1913; various articles on certain of the Lyric Poets and their works, (3) *Griechische Verskunst* Berlin 1921; a study of Greek Metre¹
- A. C. Pearson *The Fragments of Sophocles* Cambridge 1917 introduction; on the 'sources' and their MSS
-
- J. W. Mackail *Lectures on Greek Poetry* London 1910

See also *Oxyrhynchus Papyri* I (1898) and X (1914), Pauly-Wissowa *Realencyklopädie* under *Alcman*, *Sappho*,¹ *Alcaeus*, etc., J. Sitzler in Bursian (Kroll), *Jahresbericht über die Fortschritte der klassischen Altertumswissenschaft* 1900, 1907, 1919, and various articles by the editor of this edition in the *Classical Review*, *Classical Quarterly*, and *Cambridge Philological Society's Proceedings* from 1909 to 1922

¹ These reached me too late for me to profit by them in preparing my first volume

2

LYRA GRAECA

VOL. I.

B

ΠΙΝΔΑΡΕ Μουσάων ἱερὸν στόμα, καὶ λάλε Σειρήν
 ΒΑΚΧΥΛΙΔΗ, ΣΑΠΦΟΥΣ τ' Αἰολίδες χάριτες,
 γράμμα τ' ἈΝΑΚΡΕΙΟΝΤΟΣ, Ὀμηρικὸν ὅς τ' ἀπὸ
 ῥεῦμα
 ἔσπασας οἰκείοις ΣΤΗΣΙΧΟΡ' ἐν καμάτοις,
 ἥ τε ΣΙΜΩΝΙΔΕΩ γλυκερὴ σελίς, ἡδύ τε Πειθοῦς
 ἸΒΥΚΕ καὶ παίδων ἄνθος ἀμυσάμενε,
 καὶ ξίφος ἈΛΚΑΙΟΙΟ τὸ πολλάκις αἶμα τυράννων
 ἔσπεισεν πάτρης θέσμια ῥυόμενον,
 θηλυμελεῖς τ' ἈΛΚΜΑΝΟΣ ἀηδόνες, ἴλατε, πάσης
 ἀρχὴν οἷ λυρικῆς καὶ πέρας ἐστάσατε.¹

¹ *Anth. Pal.* 9. 184
 ditches' perhaps rightly

line 4 Jahn καπέτοις 'irrigation-
 line 10 Mein: mss ἐσπάσατε

That holy mouth of the Muses PINDAR, that sweetly prattling Siren BACCHYLIDES, those Aeolian Graces of SAPPHO; the book ANACREON wrote, STESICHORUS whose work was fed from the stream of Homer; the delicious scroll of SIMONIDES, IBYCUS gatherer of the bloom of Persuasion and of lads, the sword ALCAEUS used, to shed tyrant blood and save his country's rights, the maiden-tuned nightingales of ALCMAN; I pray you all be gracious unto me, ye that have established the beginning and the ending of all lyric song.¹

¹ *Palatine Anthology*: probably the motto for a book of selections from the Nine Lyric Poets; cf. 9. 571 (p. 165)

ΟΛΤΜΠΟΤ

Βίος

Plut. *Mus.* 5 Ἀλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν Περὶ Φρυγίας κρούματα Ὀλυμπον ἔφη πρῶτον εἰς τοὺς Ἑλληνας κομίσαι, ἔτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους· Ὑαγνιν δὲ πρῶτον αὐλῆσαι, εἶτα τὸν τούτου υἱὸν Μαρσύαν, εἰτ' Ὀλυμπον.

Ibid. 7 [π. αὐλωδικῶν νόμων] λέγεται γὰρ τὸν προειρημένον Ὀλυμπον, αὐλητὴν ὄντα τῶν ἐκ Φρυγίας, ποιῆσαι νόμον αὐλητικὸν εἰς Ἀπόλλωνα τὸν καλούμενον Πολυκέφαλον· εἶναι δὲ τὸν Ὀλυμπον τοῦτόν φασιν <ἐνιοι>¹ ἓνα τῶν ἀπὸ τοῦ πρώτου Ὀλύμπου τοῦ Μαρσύου πεποιηκότος εἰς τοὺς θεοὺς τοὺς νόμους· οὗτος γὰρ παιδικὰ γενόμενος Μαρσύου καὶ τὴν αὐλησιν μαθὼν παρ' αὐτοῦ τοὺς νόμους τοὺς ἀρμονικοὺς ἐξήνεγκεν εἰς τὴν Ἑλλάδα, οἷς νῦν χρῶνται οἱ Ἕλληνες ἐν ταῖς ἐορταῖς τῶν θεῶν. ἄλλοι δὲ Κράτητος εἶναί φασι τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ Ὀλύμπου. ὁ δὲ Πρατίνας Ὀλύμπον φησὶν εἶναι τοῦ νεωτέρου τὸν νόμον

¹ E

¹ in ancient times there was some confusion between the elder and younger musicians of this name. Both seem to have been musicians pure and simple, but are included here

OLYMPUS

LIFE¹

Plutarch *On Music*: Alexander in his *Collections on Phrygia* declares that instrumental music was introduced into Greece by Olympus and by the Idaean Dactyls or Priests of Cybelè. The first flute-player according to him was Hyagnis, who was followed by his son Marsyas, who was succeeded by Olympus.

The Same: [on lyre-sung 'nomes']: We are told that the Olympus of whom we spoke just now, a flute-player from Phrygia, composed a flute-nome² to Apollo which is known as the Many-Headed. This Olympus, however, is said by some authorities to have been a descendant of the first Olympus, son of Marsyas, who composed the nomes to the Gods.—This earlier Olympus was in his boyhood a favourite of Marsyas, and learning flute-playing of him, introduced the musical nomes² into Greece, where they are now used at the festivals of the Gods.—According to another account, however, the Many-Headed nome is the work of Crates 'a pupil of Olympus,' though Pratinas declares it to be the work of Olympus the Second. The Harmatian

because the development of Greek lyric poetry is hardly separable in its early stages from that of Greek music
² i.e. a certain type of air for the flute alone, not for flute and voice as above

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τούτον, τὸν δὲ καλούμενον Ἀρμάτιον νόμον λέγεται ποιῆσαι ὁ πρῶτος Ὀλυμπος, ὁ Μαρσίου μαθητής. . . . ὅτι δ' ἐστὶν Ὀλύμπου ὁ Ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου Ἀναγραφῆς τῆς ὑπὲρ τῶν Ἀρχαίων Ποιητῶν μάθοι ἂν τις . . . ἄλλοι δέ τινες ὑπὸ Μυσῶν εὐρῆσθαι τούτον τὸν νόμον· γεγονέναι γάρ τινας ἀρχαίους αὐλητὰς Μυσούς.

Plut. Mus. 11 Ὀλυμπος δὲ ὡς Ἀριστόξενός φησιν, ὑπολαμβάνεται ὑπὸ τῶν μουσικῶν τοῦ ἐναρμονίου γένους εὐρετῆς γεγενῆσθαι· τὰ γὰρ πρὸ ἐκείνου πάντα διάτονα καὶ χρωματικά ἦν. ὑπονοοῦσι δὲ τὴν εὐρεσιν τοιαύτην τινὰ γενέσθαι· ἀναστρεφόμενον τὸν Ὀλυμπον ἐν τῷ διατόνῳ καὶ διαβιβάζοντα τὸ μέλος πολλάκις ἐπὶ τὴν διάτονον παρυπάτην, τότε μὲν ἀπὸ τῆς παραμέσης, τότε δ' ἀπὸ τῆς μέσης, καὶ παραβαίνοντα τὴν διάτονον λιχανὸν καταμαθεῖν τὸ κάλλος τοῦ ἥθους, καὶ οὕτω τὸ ἐκ τῆς ἀναλογίας συνεστηκὸς σύστημα θαυμάσαντα καὶ ἀποδεξάμενον ἐν τούτῳ ποιεῖν ἐπὶ τοῦ Δωρίου τόνον· οὔτε γὰρ τῶν τοῦ διατόνου ἰδίων οὔτε τῶν τοῦ χρώματος ἄπτεσθαι, ἀλλ' ἤδη τῶν τῆς ἀρμονίας. εἶναι δ' αὐτῷ τὰ πρῶτα τῶν ἐναρμονίων τοιαῦτα . . . φαίνεται δ' Ὀλυμπος αὐξήσας μουσικὴν τῷ ἀγέννητόν τι καὶ ἀγνοούμενον ὑπὸ τῶν ἔμπροσθεν εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τῆς Ἑλληνικῆς καὶ καλῆς μουσικῆς.

Ibid. 15 Ὀλυμπον γὰρ πρῶτον Ἀριστόξενος ἐν τῷ πρώτῳ περὶ Μουσικῆς ἐπὶ τῷ Πύθωνί φησιν ἐπικηδεῖον αὐλῆσαι Λυδιστί.

Ibid. 29 καὶ αὐτὸν δὲ τὸν Ὀλυμπον ἐκείνον, ὃ δὴ τὴν ἀρχὴν τῆς Ἑλληνικῆς τε καὶ νομικῆς μού-

LIFE OF OLYMPUS

nome, as it is called, is reputed the work of the first Olympus, the pupil of Marsyas . . . and this view is supported by Glaucus in his *Account of the Ancient Poets*. . . . It is held, however, by some writers that the Harmatian nome was a Mysian invention, Mysia having produced flute-players in ancient times.

Plutarch *On Music*: According to Aristoxenus, musicians ascribe the invention of the Enharmonic scale (EE'FABB'CE)¹ to Olympus. Before his time the only scales had been the Diatonic and the Chromatic. The invention is supposed to have come about thus: In descending in the Diatonic scale his melody frequently passed from B or from A to F, omitting G. Realising the beauty of this effect, Olympus in his astonishment accepted the principle for the whole system, and composed in it in the Dorian 'mode,' rejecting all intervals peculiar to the Diatonic or Chromatic scales and concerning himself directly with the mode. Such was the origin of his Enharmonic scale. . . . It is clear that Olympus made a real advance in music by introducing an entire novelty, and was the father of good music in Greece.

The Same: We are told by Aristoxenus in the first Book of his *Treatise on Music* that the first flute-player to use the Lydian mode was Olympus in his Lament for the serpent Python.

The Same: The Olympus who is reputed the originator of art-music in Greece, is considered to

¹ the dash indicates a quarter-tone

σης ἀποδιδόασι, τό τε τῆς ἀρμονίας γένος ἐξευρεῖν φασι, καὶ τῶν ῥυθμῶν τόν τε προσοδιακὸν ἐν ᾧ ὁ τοῦ Ἀρέως νόμος, καὶ τὸν χορεῖον ᾧ πολλῶ κέχρηται ἐν τοῖς Μητρώοις· ἔνιοι δὲ καὶ τὸν βακχεῖον Ὀλυμπον οἶονται εὐρηκέναι. δηλοῖ δ' ἕκαστον τῶν ἀρχαίων μελῶν ὅτι ταῦθ' οὕτως ἔχει.

Plut. Mus. 33 οἶον Ὀλύμπῳ τὸ ἐναρμόνιον γένος ἐπὶ Φρυγίου τόνου τεθὲν παίωνι ἐπιβάτῳ μιχθέν· τοῦτο γὰρ τῆς ἀρχῆς τὸ ἦθος ἐγέννησεν ἐπὶ τῷ τῆς Ἀθηνᾶς νόμῳ· προσληφθείσης γὰρ μελοποιίας καὶ ῥυθμοποιίας τεχνικῶς δὲ μεταληφθέντος τοῦ ῥυθμοῦ μόνον αὐτοῦ καὶ γενομένου τροχαίου ἀντὶ παίωνος, συνέστη τὸ Ὀλύμπου ἐναρμόνιον γένος.

Ibid. 18 καὶ οἱ παλαιοὶ δὲ πάντες οὐκ ἀπείρως ἔχοντες πασῶν τῶν ἀρμονιῶν ἐνίαις ἐχρήσαντο· οὐ γὰρ ἡ ἄγνοια τῆς τοιαύτης στενοχωρίας καὶ ὀλιγοχορδίας αὐτοῖς αἰτία γεγέννηται· οὐδὲ δι' ἄγνοιαν οἱ περὶ Ὀλυμπον καὶ Τέρπανδρον καὶ οἱ ἀκολουθήσαντες τῇ τούτων προαιρέσει περιεῖλον τὴν πολυχорδίαν τε καὶ ποικιλίαν. μαρτυρεῖ γοῦν τὰ Ὀλύμπου τε καὶ Τερπάνδρου ποιήματα καὶ τῶν τούτοις ὁμοιοτρόπων πάντων. ὀλιγόχορδα¹ γὰρ ὄντα καὶ ἀπλᾶ διαφέρει τῶν ποικίλων καὶ πολυχόρδων, ὥς μηδένα δύνασθαι μιμήσασθαι τὸν Ὀλύμπου τρόπον, ὑστερίζειν δὲ τούτου τοὺς ἐν τῷ πολυχόρδῳ τε καὶ πολυτρόπῳ καταγιγνομένους.

¹ Volkmann : miss τρίχορδα

LIFE OF OLYMPUS

have invented not only the Enharmonic scale but the two rhythms known as the Prosodiac (—υ), which is that of the Nome of Ares, and the Choree (υυυ) which occurs so frequently in the tunes used in the worship of Cybelè. The Bacchius (υ—) also is sometimes ascribed to him.¹ These statements are borne out by each of the ancient melodies.

Plutarch *On Music*: Take for instance the Enharmonic scale employed by Olympus with the Phrygian mode and the Epibatic Paeon,² the combination which gives its character to the opening of the Nome to Athena. Both melody and rhythm make their contribution, the metre being merely changed in a cunning way so as to become as it were trochaic instead of paeonic, and the effect is completed by the use of the Enharmonic scale of Olympus.

The Same: Moreover, although the ancient poets used only some of the 'modes,' they knew them all. It is not through ignorance that they confine themselves to employing so few strings,³ or that composers like Olympus and Terpander and their followers denied themselves the use of many strings and the variety which that entails. This is clear both from the works of Olympus and Terpander and those of the composers who belong to the same school. Though they are quite simple and written only for a few strings, they so far excel the elaborate works written for many, that the style of Olympus remains inimitable and the exponents of the opposite principle have to take the second place.

¹ see also Plut. *Mus.* 10 (on Thaletas p. 37) ² perh. the '3rd Paeon' (υυ—υ) called *δρόμιος* or 'running'
³ or 'notes'; the Greek word is intended to include the stops of the flute; so also below

LYRA GRAECA

Arist. *Pol.* 8. 5 [π. μουσικῆς]. τοῦτο δ' ἂν εἴη δῆλον, εἰ ποιοὶ τινες τὰ ἤθη γιγνόμεθα δι' αὐτῆς. ἀλλὰ μὴν ὅτι γιγνόμεθα ποιοὶ τινες, φανερόν διὰ πολλῶν τῶν ἐτέρων, οὐχ ἥκιστα δὲ καὶ διὰ τῶν Ὀλύμπου μελῶν. ταῦτα γὰρ ὁμολογουμένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικάς, ὁ δ' ἐνθουσιασμός τοῦ περὶ τὴν ψυχὴν ἥθους πάθος ἐστίν.

Suid. Ὀλυμπος· Φρύξ, νεώτερος, αὐλητῆς γεγονὼς ἐπὶ Μίδου τοῦ Γορδίου.

Hesych. Ὀλύμπου νόμος· τῶν αὐλητικῶν τις.

Ar. *Eq.* 7 ΔΗ. ὦ κακόδαιμον, πῶς ἔχεις;

ΝΙ. κακῶς καθάπερ σύ.

ΔΗ. δεῦρο δὴ πρόσσελθ', ἵνα

ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον.

ΔΗ. ΝΙ. μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ.

Sch. ad loc. . . . ὁ δὲ Ὀλυμπος μουσικὸς ἦν, Μαρσίου μαθητής. ἔγραψε δὲ αὐλητικούς καὶ θρηνητικούς νόμους.

Vide Apollod. 1. 4. 2, Plut. *Mus.* 10, Eur. *I. A.* 577, Plat. *Symp.* 315 e, *Ion* 533 b, *Lans* 3. 677 b, *Min.* 318 b, Luc. *adv. ind.* 5, Strab. 10. 470, 12. 578,

Among their earliest lyric poets the Greeks numbered Olen, Linus, Pamphos, Orpheus, Chrysothemis, Philammon, Thamyras, Eumolpus, and Musaeus. Works ascribed to some of these were extant in antiquity. See,

LIFE OF OLYMPUS

Aristotle *Politics*: [on music]: This would be clear if we could show that music affects our characters. And we can, by many instances, notably that of the musical compositions of Olympus, which admittedly carry us away, an effect which is a condition of the character of the soul.

Suidas *Lexicon*: Olympus: A Phrygian, the younger of the name, a flute-player who flourished in the time of Midas ¹ son of Gordias.

Hesychius *Glossary*: Nome of Olympus: One of the composers for the flute.

Aristophanes *Knights*:

DEMOSTHENES. My poor old mate, how d'ye feel?

NICIAS. Bad, as bad as you do.

DEM. Then come here, and

'let's pipe Olympus' nome of woe in concert.'

[*They hum a few bars.*]

Scholiast on the passage: Olympus was a musician, a pupil of Marsyas. He wrote dirge-nomes for the flute.

¹ died B.C. 693.

Ael. *V. H.* 13. 20, Ov. *Met.* 6. 393, Plin. *N. H.* 36. 5. 4, Hyg. *F.* 165, 273, Paus. 10. 30. 9.

for instance, *Hdt.* 4. 35, 7. 6, *Plato Crat.* 402 b, *Rep.* 364 e, *Arist. H.A.* 563 a 18, *Paus.* 1. 14. 3, 22. 7, 7. 21. 9, 9. 27. 2, 29. 7 f, 10. 7. 2, *Clem. Al. Str.* 1. 21. 131, *Procl. ap. Phot. Bibl.* 320.

ΕΤΜΗΛΟΥ

Βίος

Paus. 2. 1. 1. ἡ δὲ Κορινθία χώρα, μοῖρα οὖσα τῆς Ἀργείας ἀπὸ Κορίνθου τὸ ὄνομα ἔσχηκε. Διὸς δὲ εἶναι Κόρινθον οὐδένα οἶδα εἰπόντα πω σπουδῇ, πλὴν Κορινθίων τῶν πολλῶν. Εὐμηλος δὲ ὁ Ἀμφιλύτου τῶν Βακχιδῶν καλουμένων, ὃς καὶ τὰ ἔπη λέγεται ποιῆσαι, φησὶν ἐν τῇ Κορινθία Συγγραφῇ, εἰ δὴ Εὐμήλου γε ἡ συγγραφή, Ἐφύραν Ὠκεανοῦ θυγατέρα οἰκῆσαι πρῶτον ἐν τῇ γῇ ταύτῃ . . .

Sch. Ap. Rh. 1. 146 [Αἰτωλὺς Λήδη]. . . . Γλαύκου δὲ αὐτὴν τοῦ Σισύφου ἐκ πατρὸς ἐν Κορινθιακοῖς λέγει Εὐμηλος καὶ Παντειδυίας μητρός.

Sch. Pind. O. 13. 74 διδάσκει δὲ τοῦτο Εὐμηλός τις ποιητῆς ἱστορικός . . .

Clem. Al. Str. 6. 267 τὰ δὲ Ἑσιόδου μετήλλαξαν εἰς πεζὸν λόγον καὶ ὡς ἴδια ἐξήνεγκαν Εὐμηλός τε καὶ Ἀκουσίλαος οἱ ἱστοριογράφοι.

Ibid. 1. 151 ἀλλὰ καὶ ὁ τὴν Εὐρωπίαν ποιήσας ἱστορεῖ τὸ ἐν Δελφοῖς ἄγαλμα Ἀπόλλωνος κίονα εἶναι διὰ τῶνδε . . .

Sch. Il. 6. 131 τῆς ἱστορίας πολλοὶ ἐμνήσθησαν, προηγουμένως δὲ ὁ τὴν Εὐρωπίαν πεποιηκὼς Εὐμηλος.

Paus. 9. 5. 8 ὁ δὲ τὰ ἔπη τὰ ἐς Εὐρώπην ποιήσας φησὶν Ἀμφίονα χρῆσασθαι λύρα πρῶτον Ἑρμοῦ διδάξαντος.

Ath. 7. 277 d . . . ὁ τὴν Τιτανομαχίαν ποιήσας,

EUMELUS

LIFE

Pausanias *Description of Greece*: The district of Corinth, which is part of the district of Argos, has its name from Corinthus, who to the best of my belief is seriously called a son of Zeus only by the local if loud authority of the inhabitants. Eumēlus son of Amphilytus of what is known as the house of the Bacchids, the reputed author of the epic poem (*Corinthiaca*), declares in the *Corinthian History*, if indeed his title to this is not false, that this country was first settled by Ephyra daughter of Oceanus . . .

Scholiast on Apollonius of Rhodes *Argonautica* [Aetolian Leda]: . . . She is made the daughter of Sisyphus and Panteidua by Eumelus in the *Corinthiaca*.

Scholiast on Pindar: . . . We are told this by an historical poet called Eumelus.

Clement of Alexandria *Miscellanies*: What Hesiod wrote was put into prose and published as their own by the historians Eumelus and Acusilaüs.

The Same: Moreover the statue of Apollo at Delphi is shown to have been a pillar by the words of the poet of the *Europia* . . .

Scholiast on the *Iliad*: This account (of Dionysus) is given by many authors, but occurs first in Eumelus the poet of the *Europia*.

Pausanias *Description of Greece*: According to the author of the poem on Europa, the first player on the lyre was Amphion, who was taught by Hermes.

Athenaeus *Doctors at Dinner*: The poet of the

I.YRA GRAECA.

εἴτ' Εὐμηλός ἐστιν ὁ Κορίνθιος ἢ Ἀρκτίνος ἢ ὅστις δὴποτε χαίρει ὀνομαζόμενος.

Euseb. Ol. 4. 4 Eumelus poeta qui *Bugoniam* composuit et *Europiam* cognoscebatur.

Clem. Al. Str. 1. 144 Εὐμηλος δὲ ὁ Κορίνθιος . . . ἐπιβεβληκέναι Ἀρχία τῷ Συρακούσας κτίσαντι.

Vide *Frag.* 1, Clem. Al. Str. 6. 264, Paus. 2. 3. 10, 2. 2, Apollod. 3. 8. 2, 9. 1, 11. 1, Sch. Ap. Rh. 2. 948, 3. 1371, 4. 1212, Tz. ad Lyc. 480, ad Hes. *Op.* 1.

ΕΤΜΗΛΟΤ

1 Προσώδιον εἰς Δῆλον

Paus. 4. 4. 1 [π. Μεσσηνίων]. ἐπὶ δὲ φίντα τοῦ Συβότα πρῶτον Μεσσήνιοι¹ τῷ Ἀπόλλωνι ἐς Δῆλον θυσίαν καὶ ἀνδρῶν χορὸν ἀποστέλλουσι. τὸ δὲ σφισιν ᾄσμα προσώδιον ἐς τὸν θεὸν ἐδίδαξεν Εὐμηλος· εἶναι τε ὡς ἀληθῶς Εὐμήλου νομίζεται μόνα τὰ ἐπη ταῦτα.

Ibid. 4. 33. 3 [π. Ἰθώμης]. ἄγουσι δὲ (Μεσσήνιοι) καὶ ἐορτὴν ἐπέτειον Ἰθωμαῖα· τὸ δὲ ἀρχαῖον καὶ ἀγῶνα ἐτίθεσαν μουσικῆς· τεκμαίρεσθαι δὲ ἐστὶν ἄλλοις τε καὶ Εὐμήλου τοῖς ἔπεσιν. ἐποίησε γοῦν καὶ τάδε ἐν τῷ προσοδίῳ τῷ ἐς Δῆλον·

τῷ γὰρ Ἰθωμάτα καταθύμιος ἔπλετο Μοῖσα
ἀ καθαρὰν <κίθαριν> καὶ ἐλεύθερα σύμβαλ'
ἔχοισα.²

2

Ibid. 5. 19. 10 [π. λάρνακος τῆς Κυψέλου]. τὰ ἐπιγράμματα δὲ τὰ ἐπ' αὐτῆς τάχα μὲν που καὶ ἄλλος τις ἂν εἴη πεποιηκώς, τῆς δὲ ὑπονοίας τὸ πολὺ ἐς Εὐμηλον τὸν Κορίνθιον εἶχεν ἡμῖν, ἄλλων τε ἔνεκα καὶ τοῦ προσοδίου μάλιστα δ' ἐποίησεν ἐς Δῆλον.

¹ mss insert τότε

² B: mss ἀ καθαρὰ καὶ

¹ traditional date 734 or 757

² cf. Ibid. 2. 1. 1: ref. to

EUMELUS

Titanomachy, Eumelus of Corinth, Arctinus, or whoever the good man may be . . .

Eusebius *Chronicle*: Fourth year of the Fourth Olympiad (B.C. 761): Flourished Eumelus, the poet of the *Bugonia* and the *Europia*.

Clement of Alexandria *Miscellanies*: Eumelus of Corinth . . . was contemporary with Archias the founder of Syracuse.¹

p. 23, Laur. Lyd. *Mens.* 4. 48, and for fragments of these epics Kinkel *Epic. Gr. Frag.* p. 185.

EUMELUS

1 PROCESSIONAL TO DELOS

Pausanias *Description of Greece* [on Messenia]: In the reign of Phintas son of Sybotas the Messenians first sent a sacrifice and a male chorus to Apollo at Delos. Their trainer in the processional song to the God was Eumēlus, and the epic lines they sang are believed to be the only genuine work of Eumelus now extant.

The Same [on Ithōmē]: The Messenians hold a yearly festival (of Zeus Ithomatas) called the Ithomaea. In ancient times they had a musical contest too, as is testified, among other things, by the lines of Eumelus, who wrote in his *Processional to Delos*:

For he of Ithome taketh delight in a Muse that hath a pure lyre and weareth the sandals of freedom.²

2

The Same [on the Chest of Cypselus]: The inscriptions upon the chest may, of course, be the work of some other man, but my impressions on the whole point to Eumelus of Corinth, particularly in view of his *Processional to Delos*.³

Messenia's struggles with Sparta c. 725?
against P.'s view

³ the dates are

ΤΕΡΠΑΝΔΡΟΤ

Βίος

Ath. 14. 635 d ἀγνοεῖ δ' ὁ Ποσειδώνιος ὅτι ἀρχαῖον ἐστὶν ὄργανον ἢ μάγαδις σαφῶς Πινδάρου λέγοντος τὸν Τέρπανδρον ἀντίφθογγον εὐρεῖν τῇ παρὰ Λυδοῖς πηκτίδι τὸν βάρβιτον (*fr.* 125). 'Τὸν ῥα Τέρπανδρός ποθ' ὁ Λέσβιος εὐρε, | πρῶτος ἐν δειπνοῖσι Λυδῶν | ψαλμὸν ἀντίφθογγον ὑψηλᾶς ἀκουῶν πηκτίδος.' πηκτὶς δὲ καὶ μάγαδις ταυτόν . . . ὅτι δὲ καὶ Τέρπανδρος ἀρχαιότερος Ἀνακρέοντος δῆλον ἐκ τούτων· τὰ Κάρνεια πρῶτος πάντων Τέρπανδρος νικᾷ, ὡς Ἑλλάνικος ἱστορεῖ ἐν τε τοῖς ἐμμέτροις Καρνεονίκαις καὶ τοῖς καταλογάδην. ἐγένετο δὲ ἡ θέσις τῶν Καρνείων κατὰ τὴν ἕκτην καὶ εἰκοστὴν Ὀλυμπιάδα, ὡς Σωσίβιός φησιν ἐν τῷ Περὶ Χρόνων. Ἱερώνυμος δ' ἐν τῷ Περὶ Κιθαρωδῶν, ὅπερ ἐστὶ πέμπτον Περὶ Ποιητῶν, κατὰ Λυκούργου τὸν νομοθέτην τὸν Τέρπανδρόν φησι γενέσθαι, ὃς ὑπὸ πάντων συμφώνως ἱστορεῖται μετὰ Ἰφίτου τοῦ Ἥλείου τὴν πρώτην ἀριθμεῖσαν τῶν Ὀλυμπίων θέσιν διαθεῖναι.

Mar. Par. 34 ἀφ' οὗ Τέρπανδρος ὁ Δερδένεος ὁ Λέσβιος τοὺς νόμους . . .¹ καὶ τὴν ἔμπροσθε

¹ for the gap of about 30 letters (partly filled by Selden's transcript) see Jacoby *Marm. Par.*

TERPANDER

LIFE

Athenaeus *Doctors at Dinner*: When Poseidonius says this, he does not realise that the *magadis* is an ancient instrument, because Pindar plainly states that Terpander invented the *barbitos* or lyre to respond¹ to the Lydian *pectis* or lute, in the words 'Which Lesbian Terpander invented of old to vibrate in answer to the low-pitched lute at the feasts of the Lydians;' and the *pectis* and the *magadis* are the same . . . It is clear that Terpander was earlier than Anacreon from the following considerations. According to Hellanicus both in his metrical and in his formal lists of Victors at the Carneian Festival, the first recorded name is Terpander's; and we know from Sosibius' *Chronology* that the festival was founded in the 26th Olympiad (B.C. 676-673), while Hieronymus' tract *On Singers to the Lyre*, which forms the fifth Book of his *Treatise on the Poets*, assigns him to the time of the lawgiver Lycurgus, who is admitted on all hands to have arranged with Iphitus of Elis the first Olympic Games reckoned in the list (B.C. 776).

Parian Chronicle: From the time when the Lesbian Terpander son of Derdenes . . . the 'nomes' . . .

¹ *i. e.* to accompany it an octave higher? (*ὑπάρη* lit. 'highest' was according to our reckoning the lowest note in a Greek 'mode')

LYRA GRAECA

μουσικὴν μετέστησεν ἔτη ΗΗΗΓΔΔΔΙ ἄρχοντος
Ἀθήνησιν Δρωπίδου.

Eus. : Ol. 33. 2 : Terpander citharoedus insignis
habetur.

Tim. Pers. 234 πρῶτος ποικιλόμουσον Ὀρ-
φεὺς χέλυν ἐτέκνωσεν
υἱὸς Καλλιόπας Πιερίας ἐπι.
Τέρπανδρος δ' ἐπὶ τῷ δέκα
ξεῦξε μούσαν ἐν ᾠδαῖς·
Λέσβος δ' Αἰολία νιν Ἀν-
τίσσα γείνατο κλεινόν·
νῦν δὲ Τιμόθεος μέτροις
ρὺθμοῖς τ' ἐνδεκακρουμάτοις
κίθαριν ἐξανατέλλει.

Arist. Probl. 19. 32 διὰ τί διὰ πασῶν καλεῖται
ἀλλ' οὐ κατὰ τὸν ἀριθμὸν δι' ὀκτώ, ὥσπερ καὶ
διὰ τεττάρων καὶ διὰ πέντε; ἢ ὅτι ἑπτὰ ἦσαν αἱ
χορδαὶ τὸ ἀρχαῖον, εἴτ' ἐξελὼν τὴν τρίτην Τέρπαν-
δρος τὴν νήτην προσέθηκε, καὶ ἐπὶ τούτου ἐκλήθη
διὰ πασῶν ἀλλ' οὐ δι' ὀκτώ· δι' ἑπτὰ γὰρ ἦν.

Plut. Mus. 28 οἱ γὰρ ἱστορήσαντες τὰ τοιαῦτα
Τερπάνδρῳ μὲν τὴν τε Δώριον νήτην προσετί-
θεσαν, οὐ χρησαμένων αὐτῇ τῶν ἔμπροσθεν κατὰ
τὸ μέλος.

Ibid. 30 [π. Τιμοθέου]· οὗτος γὰρ ἑπταφθόγγου
τῆς λύρας ὑπαρχούσης ἕως εἰς Ἀριστοκλείδην,
τὸν Τερπάνδρειον τόνον¹ διέρριψεν εἰς πλείονας
φθόγγους.²

Suid. Τέρπανδρος· Ἀρναῖος, ἡ Λέσβιος ἀπὸ
Ἀντίσσης, ἡ Κυμαῖος· οἱ δὲ καὶ ἀπόγονον
Ἡσιόδου ἀνέγραψαν· ἄλλοι δὲ Ὀμήρου, Βοίου

LIFE OF TERPANDER

and changed the style of music 381 years, in the archonship of Dropides at Athens (B.C. 645).

Eusebius *Chronicle*: Olympiad 33. 2 (B.C. 647) Flourished Terpander the singer to the lyre.

Timotheus *Persae*: In the beginning did Orpheus son of Calliopè beget the motley-musicked shell on Mount Pieria, and after him came the famous Terpander, born of Aeolian Lesbos at Antissa, and yoked the Muse unto poems ten. And lo! now Timotheus giveth the lyre new life with times and measures of eleven strings.

Aristotle *Problems*: Why is the octave described as *diapason* or 'at an interval of all,' rather than numerically 'at an interval of eight,' as we say 'at an interval of four' or 'of five'? Is it because the strings were in old times seven, and Terpander removed the 'third' when he added the *netè* or 'highest,' thus keeping the total seven and not increasing it to eight?¹

Plutarch *on Music*: The musical historians attributed the Dorian *nete* or octave-note to Terpander, musicians before him not having employed it.

The Same [on Timotheus]: Down to the time of Aristocleides the lyre had had seven strings. Timotheus divided the Terpandrean mode into a greater number of notes.²

Suidas *Lexicon*: Terpander: Various described as of Arnè, a Lesbian of Antissa, and of Cymè³; according to some authorities a descendant of Hesiod, or again of Homer, with the pedigree

¹ cf. *fr.* 5 ² the reading is doubtful ³ Diodorus in Tzetzes *Chil.* 1. 16 calls him a Methymnaean

¹ Westphal -E: mss εως εις Τέρπανδρον τὸν Ἀντισσαῖον
² cf. *fr.* 5

LYRA GRAECA

λέγοντες αὐτὸν τοῦ Φωκέως, τοῦ Εὐρυφώντος, τοῦ Ὀμήρου· λυρικός, ὃς πρῶτος ἐπτάχορδον ἐποίησε τὴν λύραν καὶ νόμους λυρικοὺς πρῶτος ἔγραψεν, εἰ καὶ τινες Φιλάμμωνα θέλουσι γεγραφέναι.

Plut. *Mus.* 18.

Ibid. 3 Ἡρακλείδης δ' ἐν τῇ Συναγωγῇ τῶν ἐν Μουσικῇ τὴν κιθαρωδίαν καὶ τὴν κιθαρωδικὴν ποίησιν πρῶτον φησιν Ἀμφίονα ἐπινοῆσαι τὸν Διὸς καὶ Ἀντιόπης, τοῦ πατρὸς δηλονότι διδάξαντος αὐτόν. πιστοῦται δὲ τοῦτο ἐκ τῆς ἀναγραφῆς τῆς ἐν Σικυνῶνι ἀποκειμένης, δι' ἧς τὰς τε ἱερείας τὰς ἐν Ἀργεὶ καὶ τοὺς ποιητὰς καὶ τοὺς μουσικοὺς ὀνομάζει. κατὰ δὲ τὴν αὐτὴν ἡλικίαν καὶ Λίνον . . . λέγει καὶ Ἀνθην . . . καὶ Πίερον . . . ἀλλὰ καὶ Φιλάμμωνα . . . Θάμυριν δὲ . . . καὶ Δημόδοκον . . . καὶ Φῆμιον . . . οὐ λελυμένην δ' εἶναι τῶν προειρημένων τὴν τῶν ποιημάτων λέξιν καὶ μέτρον οὐκ ἔχουσαν, ἀλλὰ καθάπερ Στῆσιχόρου τε καὶ τῶν ἀρχαίων μελοποιῶν, οἱ ποιοῦντες ἔπη, τούτοις μέλη περιετίθεσαν· καὶ γὰρ τὸν Τέρπανδρον ἔφη κιθαρωδικῶν ποιητὴν ὄντα νόμων, κατὰ νόμον¹ ἕκαστον τοῖς ἔπεσι τοῖς ἑαυτοῦ καὶ τοῖς Ὀμήρου μέλη περιτιθέντα ἄδειν ἐν τοῖς ἀγῶσιν· ἀποφῆναι δὲ τοῦτον λέγει ὀνόματα πρῶτον τοὺς κιθαρωδικοὺς νόμοις· ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον τοὺς αὐλωδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγεῖων τε καὶ ἐπῶν ποιητὴν γεγονέναι . . . οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὀνησίκρατες, αὐλωδικοὶ ἦσαν . . . οἱ δὲ τῆς κιθαρωδίας νόμοι πρότερον πολλῷ χρόνῳ τῶν αὐλωδικῶν κατεστάθησαν ἐπὶ Τερ-

LIFE OF TERPANDER

Homer—Euryphon—Boeus of Phocis—Terpander ; a lyric poet who invented the lyre of seven strings and, *pace* those who ascribe this to Philammon, was the first writer of lyric ‘nomes.’

Plutarch on *Music* [see on Olympus p. 8].

The Same: According to Heracleides’ *Collections on the Musicians*, the art of singing to the lyre and the kind of poetry which belongs to it were the invention of Amphion son of Zeus and Antiopè, who presumably was taught by his father. His authority is the register preserved at Sicyon, from which he derives his lists of the priestesses at Argos, the poets, and the musicians. Of the same generation, according to him, were Linus . . . , Anthen . . . , Pierus . . . , Philammon . . . , Thamyris . . . , Demodocus . . . , and Phemius. . . . These poets’ writings were not in prose, but resembled those of Stesichorus and the old lyric poets who wrote epic lines and set them to music. Even Terpander, he declares, whose *forte* was the citharoedic or lyre-sung nome, and to whom he ascribes the naming of these nomes, in every one of them set his own or Homer’s epic lines to music for singing at the Games. In the same way Clonas, the first composer of flute-sung nomes and the originator of processional songs, used elegiac and epic verse. . . . The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are these. . . . The lyre-sung nomes, which were established much earlier, namely in the time

¹ Β προοίμιον

πάνδρον· ἐκείνος γοῦν τοὺς κιθαρωδικοὺς πρῶτος ¹
ὠνόμασε, Βοιωτίον τινα καὶ Αἰόλιον Τροχαῖον τε καὶ
Ὅξυν Κηπίωνά τε καὶ Τερπάνδρειον καλῶν, ἀλλὰ
μὴν καὶ Τετραοίδιον. πεποιήται δὲ τῷ Τερπάνδρῳ
καὶ προοίμια κιθαρωδικὰ ἐν ἔπεσιν. ὅτι δ' οἱ
κιθαρωδικοὶ νόμοι οἱ πάλοι ἐξ ἐπῶν συνίσταντο,
Τιμόθεος ἐδήλωσε· τοὺς γοῦν πρῶτους νόμους ἐν
ἔπεσι διαμιγνύων διθυραμβικὴν λέξιν ἦδεν, ὅπως
μὴ εὐθύς φανῇ παρανομῶν εἰς τὴν ἀρχαίαν μουσι-
κὴν. ἔοικε δὲ κατὰ τὴν τέχνην τὴν κιθαρωδικὴν
ὁ Τέρπανδρος διενηνοχέειν· τὰ Πύθια γὰρ τετρά-
κις ἐξῆς νενικηκὼς ἀναγέγραπται. καὶ τοῖς
χρόνοις δὲ σφόδρα παλαιός ἐστι· πρεσβύτερον
γοῦν αὐτὸν Ἀρχιλόχου ἀποφαίνει Γλαῦκος ὁ ἐξ
Ἰταλίας ἐν συγγράμματί τινι, τῷ Περὶ τῶν
Ἀρχαίων Ποιητῶν τε καὶ Μουσικῶν· φησὶ γὰρ
αὐτὸν δεύτερον γενέσθαι μετὰ τοὺς πρῶτους
ποιήσαντας αὐλητικὴν.²

Ἀλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν περὶ
Φρυγίας κρούματα Ὀλυμπον ἔφη πρῶτον εἰς
τοὺς Ἑλληνας κομίσαι, ἔτι δὲ καὶ τοὺς Ἰδαίους
Δακτύλους· Ὃταγιν δὲ πρῶτον αὐλῆσαι, εἴτα τὸν
τούτου υἱὸν Μαρσύαν, εἴτ' Ὀλυμπον· ἐξηλωκέναι
δὲ τὸν Τέρπανδρον Ὀμήρου μὲν τὰ ἔπη, Ὀρφείως
δὲ τὰ μέλη. ὁ δ' Ὀρφεὺς οὐδένα φαίνεται
μεμιμημένος· . . . τινὰς δὲ τῶν νόμων τῶν κι-
θαρωδικῶν τῶν ὑπὸ Τερπάνδρου πεποιημένων
Φιλάμμωνά φασι τὸν ἀρχαῖον τὸν Δελφὸν
συστήσασθαι.

τὸ δ' ὅλον ἢ μὲν κατὰ Τέρπανδρον κιθαρωδία
καὶ μέχρι τῆς Φρύνιδος ἡλικίας παντελῶς ἀπλή-
τις οὐσα διετέλει· οὐ γὰρ ἐξῆν τὸ παλαιὸν οὕτω

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of Terpander, were first named by him, and are these: Boeotian, Aeolian, Trochaic, High-pitched, Cepion, Terpandrian, and Four-song. Terpander also wrote lyric Preludes in epic metre; and it becomes clear that the ancient lyre-sung nomes were composed of epic lines, if we consider that Timotheus, when he employed the dithyrambic style, interspersed his earlier nomes with them, in order to avoid the appearance of breaking the rules of the ancient music. There is reason to believe that Terpander was supreme in the art of the lyre-song. It is recorded that he won the prize at the Pythian Games four times running; and the period at which he lived must have been very early, because Glaucus the Italian in his *History of the Ancient Poets and Musicians* puts him before Archilochus, making him only a very little later than the first composers for the flute.

Alexander, in his *Collections on Phrygia*, declares that instrumental music was introduced into Greece by Olympus, and also by the Idaean Dactyls or Priests of Cybelè, and that while the first flute-player was Hyagnis, who was followed by his son Marsyas, who was succeeded by Olympus, Terpander (the lyrist) emulated in his verse Homer and in his music Orpheus, who appears to have been entirely original. . . . It is said that some of the citharoedic or lyre-sung nomes thought to be the work of Terpander were really composed by the ancient Delphian composer Philammon.

In fine, lyric song continued from Terpander's time to that of Phrynis to be wholly simple. Poets were not permitted in those days to compose for the lyre

¹ 1188 πρύτερος

² Westphal: mss ἀνλφδιαν

ποιεῖσθαι τὰς κιθαρωδίας ὡς νῦν οὐδὲ μεταφέρειν τὰς ἁρμονίας καὶ τοὺς ῥυθμούς· ἐν γὰρ τοῖς νόμοις ἐκάστῳ διετήρουν τὴν οἰκείαν τάσιν· διὸ καὶ ταύτην ἐπωνυμίαν εἶχον· νόμοι γὰρ προσηγορεύθησαν, ἐπειδὴ οὐκ ἐξῆν παραβῆναι ὡς ἐβούλοντο¹ καθ' ἕκαστον νενομισμένον εἶδος τῆς τάσεως. τὰ γὰρ πρὸς τοὺς θεοὺς ἀφοσιωσάμενοι ἐξέβαινον εὐθύς ἐπὶ τε τὴν Ὀμήρου καὶ τῶν ἄλλων ποίησιν· δῆλον δὲ τοῦτ' ἐστὶ διὰ τῶν Τερπάνδρου προοιμίων. ἐποιήθη δὲ καὶ τὸ σχῆμα τῆς κιθάρας πρῶτον κατὰ Κηπίωνα τὸν Τερπάνδρου μαθητὴν· ἐκλήθη δ' Ἀσιὰς διὰ τὸ κεχρῆσθαι τοὺς Λεσβίους αὐτῇ κιθαρωδούς πρὸς τῇ Ἀσίᾳ κατοικοῦντας. τελευταῖον δὲ Περικλείτον φασὶ κιθαρωδὸν νικῆσαι ἐν Λακεδαίμονι Κάρνεια τὸ γένος ὄντα Λέσβιον· τούτου δὲ τελευτήσαντος, τέλος λαβεῖν Λεσβίοις τὸ συνεχὲς τῆς κατὰ τὴν κιθαρωδίαν διαδοχῆς.

Suid. νόμος· ὁ κιθαρωδικὸς τρόπος τῆς μελωδίας, ἁρμονίαν ἔχων τακτὴν καὶ ῥυθμὸν ὠρισμένον. ἦσαν δὲ ἑπτὰ οἱ ὑπὸ Τερπάνδρου· ὧν εἰς ὄρθιος, τετραοίδιος,² ὀξύς.

Ibid. Μόσχος· . . . τὸ δὲ Βοιωτικὸν οὕτω καλούμενον εὔρε Τέρπανδρος, ὥσπερ καὶ τὸ Φρύγιον.

Ibid. ὄρθιον νόμον καὶ τροχαῖον· τοὺς δύο νόμους ἀπὸ τῶν ῥυθμῶν ὠνόμασε Τέρπανδρος. ἀνατετάμενοι ἦσαν καὶ εὐτονοί . . .

Plut. Mus. 28 ἔτι δέ, καθάπερ Πίνδαρός φησι, καὶ τῶν σκολιῶν μελῶν Τέρπανδρος εὐρετὴς ἦν.

¹ Westphal : mss ἄς βούλονται after θεοὺς ² mss τετράδιος

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as they do now with frequent change of mode or rhythm. They maintained in the nomes the scale proper to each, which indeed is the reason of that name, these compositions being called 'nomes' or 'laws' because it was not permitted to go beyond the proper scale. As soon as the composer had done his duty by the Gods, he passed on to the poetry of Homer and other epic poets. This is proved by the Preludes of Terpander. As for the form of the lyre, that was established in the time of Cepion the pupil of Terpander; and it was called 'Asian' because it was used in Lesbos which is adjacent to Asia. The last Lesbian lyrist to win the prize at the Spartan Carneia was Pericleitus. His death put an end to the continuous succession of Lesbian singers to the lyre.

Suidas Lexicon: Nome: The lyric style of song-music composed according to strict rules of mode and rhythm. There were seven nomes composed by Terpander, the Orthian, the Four-song, the High-pitched . . .¹

The Same: The Boeotian (tune), as it is called, and the Phrygian were invented by Terpander.

The Same: Orthian and Trochaic Nomes: The two nomes so called from their rhythms by Terpander. They were high-pitched and of a vigorous character . . .

Plutarch on Music: Further, Pindar tells us that Terpander was the inventor of scolia or drinking-songs.

¹ the list is incomplete, and the High-pitched was probably identical with the Orthian; cf. also *Suid.* and *Hesych. s. ὀρθίος νόμος*, *Hdt.* 1. 24

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Plut. *Mus.* 12 ἔστι δέ τις καὶ περὶ τῶν ῥυθμῶν λόγος· γένη γάρ τινα καὶ εἶδη ῥυθμῶν προσεξευρέθη, ἀλλὰ μὴν καὶ μελοποιῶν τε καὶ ῥυθμοποιῶν.¹ πρώτη² μὲν γὰρ ἡ Τερπάνδρου καινοτομία καλὸν τινα τρόπον εἰς τὴν μουσικὴν εἰσήγαγε· Πολύμναστος δὲ μετὰ τοῦ Τερπανδρείου τρόπου καινῷ³ ἐχρήσατο, καὶ αὐτὸς μέντοι ἐχόμενος τοῦ καλοῦ τύπου.

Ibid. 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται.

Ibid. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια παραθέσθαι ἔστι· Τέρπανδρον δ' ἄν τις παραλάβοι τὸν τὴν γενομένην ποτὲ παρὰ Λακεδαιμονίοις στάσιν καταλύσαντα.

Ael. *V.H.* 12. 50 Λακεδαιμόνιοι μουσικῆς ἀπείρως εἶχον· ἔμελε γὰρ αὐτοῖς γυμνασίων καὶ ὄπλων· εἰ δέ ποτε ἐδεήθησαν τῆς ἐκ Μουσῶν ἐπικουρίας ἢ νοσήσαντες ἢ παραφρονήσαντες ἢ ἄλλο τι τοιοῦτον δημοσίᾳ παθόντες, μετεπέμποντο ξένους ἄνδρας οἷον ἰατροὺς ἢ καθαρτὰς κατὰ πυθόχρηστον. μετεπέμψαντό γε μὴν Τέρπανδρον καὶ Θάλητα καὶ Τυρταῖον καὶ τὸν Κυδωνιάτην Νυμφαῖον καὶ Ἀλκμᾶνα.⁴

Suid. μετὰ Λέσβιον ᾠδὸν· παροιμία λεγομένη ἐπὶ τῶν τὰ δεύτερα φερομένων. οἱ γὰρ Λακεδαιμόνιοι τοὺς Λεσβίους κιθαρωδοὺς πρῶτους προσεκαλοῦντο. ἀκαταστατοῦσης γὰρ τῆς πόλεως αὐτῶν, χρησμὸς ἐγένετο τὸν Λέσβιον ᾠδὸν μεταπέμπεσθαι· οἱ δ' ἐξ Ἀντίσσης Τέρπανδρον ἐφ'

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Plutarch on Music: Something also should be said about rhythms. For there have been innovations in the form or kind of rhythms, and indeed of methods of metre and rhythm. Terpander first broke new ground by introducing into music a beautiful style of rhythm called after him the Terpendrean. Polymnastus who followed him employed a new rhythm as well as his, but preserved throughout the same beautiful style . . .

The Same: The first establishment of music at Sparta was due to Terpander.

The Same: Many circumstances could be cited to show that good music has been a matter for concern to the best-regulated states, and not least among these the quelling of a sedition at Sparta by Terpander.

Aelian Historical Miscellanies: The Spartans, whose bent was for bodily exercises and feats of arms, had no skill in music. Yet if ever they required the aid of the Muses on occasion of general sickness of body or mind or any like public affliction, their custom was to send for foreigners, at the bidding of the Delphic oracle, to act as healers or purifiers. For instance they summoned Terpander, Thales, Tyrtaeus, Nymphaeus of Cydonia, and Aleman.

Suidas Lexicon: Next to the poet of Lesbos: Said proverbially of persons who come off second best. The singers to the lyre first called in by the Spartans were of Lesbos. When their city was torn by faction there was an oracle delivered that they should fetch the poet of Lesbos, and accordingly they sent for Terpander of Antissa, who was living in exile at

¹ mss μελοποιῶν τε καὶ ῥυθμοποιῶν

² mss προτέρα

³ E. Westphal: mss accus. and καὶ ᾧ
Mus. xx. (on Stes. 71)

⁴ cf. Philod.

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αἵματι φεύγοντα μεταπεμφάμενοι ἤκουον αὐτοῦ ἐν τοῖς συσσιτίοις καὶ κατεστάλησαν.—ὅτι οἱ Λακεδαιμόνιοι στασιάζοντες μετεπέμψαντο ἐκ Λέσβου τὸν μουσικὸν Τέρπανδρον, ὃς ἤρμοσεν αὐτῶν τὰς ψυχὰς καὶ τὴν στάσιν ἔπαυσεν. εἶποτε οὖν μετὰ ταῦτα μουσικοῦ τινος ἤκουον οἱ Λακεδαιμόνιοι, ἔλεγον 'Μετὰ Λέσβιον ᾠδόν.' <μέννηται τῆς παροιμίας ταύτης Κρατῖνος ἐν Χείρωνι.>¹

Ael. Dion. ap. Eust. *Il.* 1. 129 καὶ Ἀριστοτέλης ἐν τῇ Λακεδαιμονίων Πολιτείᾳ τὸ 'Μετὰ Λέσβιον ᾠδόν' τὸν Τέρπανδρον φησι δηλοῦν, ἐκαλοῦντο δέ φασιν εἰς τὴν ἐκείνου τιμὴν πρῶτον μὲν ὑπόγονοι αὐτοῦ, εἶτα εἴ τις ἄλλος παρεῖη Λέσβιος, εἴθ' οὕτως οἱ λοιποὶ μετὰ Λέσβιον ᾠδόν, τὸν ἀπλῶς δηλαδὴ Λέσβιον.

Anth. Pal. 9. 488 Τρυφῶνος εἰς Τέρπην κιθα-
ρῶδον . . .

Τέρπης εὐφόρμιγγα κρέκων σκιάδεσσιν ᾠοιδὰν
κάτθαν' ἀνοστήσας ἐν Λακεδαιμονίαις,
οὐκ ἄορι πληγεῖς οὐδ' ἐν βέλει ἄλλ' ἐνὶ σύκῳ
χείλεια. φεῦ προφάσεων οὐκ ἂπορεῖ θάνατος.

Plut *Lyc.* 28 διὸ καὶ φασιν ὕστερον ἐν τῇ Θηβαίων εἰς τὴν Λακωνικὴν στρατείᾳ τοὺς ὑλισκομένους Εἰλωτας κελευομένους ἄδειν τὰ Τερπάνδρου καὶ Ἀλκμᾶνος καὶ Σπένδοντος τοῦ Λάκωνος παραιτεῖσθαι φάσκοντας οὐκ ἐθέλειν τοὺς δεσποσύνους.

Vide Clem. Al. *Str.* 1. 16. 78, Plut. *Mus.* 28, Themist. *Or.* 26. 316, Eucl. *Intr. Harm.* 19, Philod. *Mus.* 30.

¹ Zenobius

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Sparta because of a murder, and listening to his music at their public dinners, ceased their factious strife. Another account is this: The Spartans at a time of internecine struggles sent to Lesbos for the musician Terpander, who restored harmony to their minds and put an end to the strife of parties; and so whenever after that time the Spartans listened to a musician, the saying went 'Next to the poet of Lesbos.' This proverb is mentioned by Cratinus in his *Cheiron*.

Aelius Dionysius quoted by Eustathius: Aristotle in his *Constitution of Sparta* declares that in the saying 'Next to the poet of Lesbos' the reference is to Terpander, and it is said that the Spartans used to summon to take his place of honour¹ first his descendants, then any Lesbian poet present, and the rest as they came, 'after the poet of Lesbos,' that is after any poet that came from Lesbos.

Palatine Anthology: Tryphon on the lyrist Terpes² . . . :

When in the Spartan Place of Meeting Terpes was singing a song to the thrumming of his sweet lyre, he perished never to return, not by a sword, nor yet an arrow, but by the casting of a fig between his lips. Alas! Death suffers from no lack of pretexts.

Plutarch *Life of Lycurgus*: Thus it is said that later during the Theban invasion of Laconia the Helot prisoners refused to sing at the bidding of their captors the songs of Terpander or Alcman or Spondon the Laconian, on the plea that their masters never allowed it.

¹ Hesych. s. *μετὰ Λέσβ.* 'called first before the judges of the musical contests' ² apparently an abbreviation of Terpander, cf. Suid. s. *γλυκὺ μέλι*

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ΤΕΡΠΙΑΝΔΡΟΥ

1 εἰς Δία

Clem. Al. *Str.* 6. 784 ἡ τοίνυν ἁρμονία τοῦ βαρβάρου ψαλτηρίου, τὸ σεμνὸν ἐμφαίνουσα τοῦ μέλους, ἀρχαιοτάτη τυγχάνουσα, ὑποδείγμα Τερπιάδου μάλιστα γίνεται πρὸς ἁρμονίαν τὴν Δώριον ὑμνοῦντι τὸν Δία ὧδέ πως·

Ζεῦ, πάντων ἀρχά,
πάντων ἀγῆτορ,
Ζεῦ, σοὶ πέμπω
ταύταν ὕμνων ἀρχάν.¹

2 εἰς Ἀπόλλωνα

Suid. ἀμφιανακτίζειν· ἄδειν τὸν Τερπιάδου νόμον τὸν καλούμενον ὕρθιον, οὗ τὸ προοίμιον ταύτην τὴν ἀρχὴν εἶχεν·

Ἀμφί μοι αὖτε Φάναχθ' ἐκατήβολον ἄειδ', ὦ
φρὴν.²

3 εἰς Ἀπόλλωνα καὶ Μούσας

Keil *An. Gram.* 6. 6 [π. σπονδείου]· σπονδεῖος δ' ἐκλήθη ἀπὸ τοῦ ρυθμοῦ τοῦ ἐν ταῖς σπονδαῖς ἐπαυλομένου τε καὶ ἐπαδομένου, οἷον·

Σπένδωμεν ταῖς Μνάμας
παισὶν Μώσαις
καὶ τῷ Μωσάρχῳ
Λατοῦς υἱεῖ.

¹ ἀγῆτορ : mss ἀγήτωρ, ἀγήτωρ ² αὖτε Herm : mss αὔτις, αὐτὸν, αὖ τὸν ἄειδ' ὦ Crus : mss ἀδέτω, ἀειδέτω, ἀοιδέτω

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1 To Zeus

Clement of Alexandria *Miscellanies*: So the mode or scale of the barbarian psaltery (of David), displaying solemnity as it does and being very ancient, furnishes an example or foreshadowing of Terpander thus singing the praise of Zeus in the Dorian mode:

Zeus, the beginning of all, the leader of all;
Zeus, to thee I bring this gift for a beginning of hymns.¹

2 To Apollo

Suidas *Lexicon*: ἀμφιανακτίζειν: to sing the Nome of Terpander called the Orthian or High-pitched, of which the prelude begins:

Of the Far-flinging Lord come sing me, O my soul.²

3³ To Apollo AND THE MUSES

Keil *Grammatical Extracts* [on the Spondee]: This rhythm is so called from that of the songs sung to the flute at σπονδαί or 'libations,' such as:

Let us pour to the Daughters of Memory and their Lord the Son of Leto.

¹ the solemnity is partly due to the absence of short syllables if the words are really T.'s the meaning of 'all' is prob. not cosmogonic cf. Ars. 261; Apostol. 3. 29c ² cf. Suid. ad loc. Sch. Ar. *Nub.* 595 (ἐκ τῶν Τερπάνδρου προοιμίων), Hesych. ἀμφι ἀνακτα· ἀρχὴ κιθαρωδικοῦ νόμου ³ ascription doubtful

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4 εἰς Διοσκούρους

Dion. Hal. *Comp.* 17 [π. ρυθμῶν]· ὁ δ' ἐξ ἀπασῶν μακρῶν, μολοττὸν δ' αὐτὸν οἱ μετρικοὶ καλοῦσιν, ὑψηλὸς τε καὶ ἀξιωματικὸς ἐστὶ καὶ διαβεβηκὼς ἐπὶ πολὺ· παραδείγμα δὲ αὐτοῦ τοιόνδε·

ὦ Ζηνὸς καὶ Λήδας κάλλιστοι σωτῆρες

5

Strab. 13. 618 [π. Μηθύμνης]· οὗτος μὲν οὖν (ὁ Ἀρίων) κιθαρωδός· καὶ Τέρπανδρον δὲ τῆς αὐτῆς μουσικῆς τεχνίτην γεγονέναι φασὶν καὶ τῆς αὐτῆς νήσου, τὸν πρῶτον ἀντὶ τῆς τετραχόρδου λύρας ἐπταχόρδῳ χρησάμενον, καθάπερ καὶ ἐν τοῖς ἀναφερομένοις ἔπεσιν εἰς αὐτὸν λέγεται·

ἡμεῖς τοι τετράγηρυν ἀποστέρξαντες αἰοιδὰν¹
ἐπτατόνῳ φόρμιγγι νεοὺς κελαδήσομεν ὕμνους.

6

Plut. *Lycurg.* 21 ὅλως δὲ ἂν τις ἐπιστήσας τοῖς Λακωνικοῖς ποιήμασιν ὧν ἔτι καθ' ἡμᾶς ξνία διεσώθη,² καὶ τοὺς ἐμβατηρίους ρυθμοὺς ἀναλαβὼν οἷς ἐχρῶντο πρὸς τὸν αὐλὸν ἐπάγοντες τοῖς πολεμίοις, οὐ κακῶς ἡγήσαιο καὶ τὸν Τέρπανδρον καὶ τὸν Πίνδαρον τὴν ἀνδρείαν τῇ μουσικῇ συνάπτειν. ὁ μὲν γὰρ οὕτως πεποιήκε περὶ τῶν Λακεδαιμονίων·

ἔνθ' αἰχμὰ τε νέων θάλλει καὶ Μῶσα λίγεια
καὶ Δίκα εὐρυύγυια καλῶν ἐπιτάρροθος ἔργων.

7

Joh. Lyd. *Mens.* 72 Τέρπανδρός γε μὴν ὁ Λέσβιος Νύσσαν λέγει τετιθηνηκέναι τὸν Διόνυσον τὸν ὑπὸ τινῶν Σαβάξιον ὀνομαζόμενον, ἐκ Διὸς καὶ Περσεφόνης γενόμενον, εἴτα ὑπὸ τῶν Τιτάνων σπαραχθέντα.

¹ so Eucl.: Strab. σοὶ δ' ἡμεῖς and ἀποστρέψ. διεσώζετο

² mss

TERPANDER

4¹ TO THE DIOSCURI

Dionysius of Halicarnassus *Composition* [on rhythms]: The rhythm which consists entirely of long syllables—called *molossus* by the writers on metre—is elevated and dignified and takes long strides; and this is an example of it:

O [Sons] of Zeus and Leda, saviours most beautiful.

5

Strabo *Geography* [on Methymna]: Arion was a singer to the lyre; and according to tradition the same branch of music had an exponent in a native of the same island, Terpander, who was the first to use a lyre with seven strings instead of four, as is recorded in the epic lines ascribed to him:

To thee we will play new hymns upon a lyre of seven strings, and will love the four-voiced lay no more.²

6

Plutarch *Life of Lycurgus*: Indeed if the reader will consider the Laconian poetry of which some is still extant and the march-rhythms the Spartans used to the tune of the flute when they went into battle, he will conclude that both Terpander and Pindar have good reason to connect valour with music as the former does where he says of Sparta:

Where bloom both the spear of the young men
and the clear sweet Muse, and eke that aider
unto noble deeds, Justice that goeth in broad
streets . . .³

7

Johannes Lydus *On the Months*: According to Terpander of Lesbos, Dionysus, who is sometimes called Sabazius, was nursed by Nyssa; he was the son of Zeus and Persephone and was eventually torn in pieces by the Titans.⁴

¹ ascription doubtful ² cf. Eucl. *Intr. Harm.* 19, Cram. *A.P.* 1. 56. 10, Clem. *Al. Str.* 6. 814, Poll. 4. 66 ³ cf. Arr. *Tact. fin.* ⁴ cf. *Inscr. Theatr. Dion. Keil Philol.* 23. 608

ΘΑΛΗΤΑ ἢ ΘΑΛΗΤΟΣ.

Βίος

Diog. L. 1. 1. 11 γεγόνασι δὲ καὶ ἄλλοι Θαλαῖ, καθά φησι Δημήτριος ὁ Μάγνης ἐν τοῖς Ὀμωνύμοις, πέντε. ὧν . . . τρίτος ἀρχαῖος πάνυ κατὰ Ἡσίοδον καὶ Ὀμηρον καὶ Λυκούργον.

Plut. *Lyc.* 4 ἓνα δὲ τῶν νομιζομένων ἐκεῖ σοφῶν καὶ πολιτικῶν χάριτι καὶ φιλία πείσας ἀπέστειλεν εἰς τὴν Σπάρτην, Θάλητα, ποιητὴν μὲν δοκοῦντα λυρικῶν μελῶν καὶ πρόσχημα τὴν τέχνην ταύτην πεπονημένον, ἔργῳ δὲ ἅπερ οἱ κράτιστοι τῶν νομοθετῶν διαπραττόμενον. λόγοι γὰρ ἦσαν αἱ ὥδαι πρὸς εὐπείθειαν καὶ ὁμονοίαν ἀνακλητικοὶ διὰ μελῶν ἅμα καὶ ῥυθμῶν πολὺ τὸ κόσμιον ἐχόντων καὶ καταστατικόν . . .

Eph. ap. Str. 10. 48 [π. Κρητῶν]· ὥς δ' αὐτως καὶ τοῖς ῥυθμοῖς Κρητικοῖς χρῆσθαι κατὰ τὰς ὥδας συντονωτάτοις οὖσιν, οὓς Θάλητα ἀνευρεῖν, ᾧ καὶ τοὺς παιάνας καὶ τὰς ἄλλας τὰς ἐπιχωρίας ὥδας ἀνατιθέασι καὶ πολλὰ τῶν νομίμων.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Λακεδαιμονίοις τὴν νόσον παύσας . . . Θαλήτα δ' εἶναί φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίοις ἐς αὐτὸν ποιήσας.

Ael. *V.H.* 12. 50

Plut. *Mus.* 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου

¹ cf. Strabo 10. 482

THALETAS OR THALES

LIFE

Diogenes Laertius *Life of Thales the Philosopher*: According to Demetrius of Magnesia in his *Men of the Same Name*, there have been five others of this name, of whom . . . the third belongs to very ancient times, namely those of Hesiod, Homer, and Lycurgus.¹

Plutarch *Life of Lycurgus*: One of the men who had a name in Crete for wisdom and statesmanship Lycurgus prevailed on by favour and friendship to go to Sparta. This was Thales, who was ostensibly a composer of songs for the lyre but did the work of a lawgiver of the best sort. For his songs were exhortations to lawabidingness and concord made by means of melodies and rhythms themselves marked by order and tranquillity.

Ephorus quoted by Strabo *Geography* [on the Cretans]: Similarly the rhythms they use in their songs are Cretan, the grave and severe rhythms invented by Thales, to whom moreover they ascribe the Paeans and other native songs as well as many of their customs.

Pausanias *Description of Greece*: Thales who stayed the plague at Sparta . . . was a native of Gortyn according to Polymnastus of Colophon, who composed some epic lines on him for the Spartans.

Aelian *Historical Miscellanies* [see above on Terpander, p. 27].

Plutarch *On Music*: The first establishment of music at Sparta was due to Terpander. The second

καταστήσαντος γεγένηται τῆς δευτέρας δὲ
Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος . . .
καὶ Ξενόκριτος . . . καὶ Πολύμναστος . . . καὶ
Σακάδας . . . μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες
γενέσθαι . . . τούτων γὰρ εἰσηγησαμένων τὰ περὶ
τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαίμονι λέγεται
κατασταθῆναι . . . ἦσαν δ' οἱ περὶ Θαλήταν
τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ
παιάνων . . .

Plut. Mus. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν
πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς
γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια
ἔστι. Τέρπανδρον δ' ἂν τις παραλάβοι . . . καὶ
Θαλήταν τὸν Κρήτα, ὃν φασι κατὰ τι πυθόχρη-
στον Λακεδαιμονίους παραγενόμενον διὰ μουσικῆς
ἰασασθαι ἀπαλλάξαι τε τοῦ κατασχόντος λοιμοῦ
τὴν Σπάρτην, καθάπερ φησὶ Πρατίνας.

Ibid. 10 καὶ περὶ Θαλήτα δὲ τοῦ Κρητός,
εἰ παιάνων γεγένηται ποιητής, ἀμφισβητεῖται.
Γλαῦκος γὰρ μετ' Ἀρχίλοχον φάσκων γεγενῆσθαι
Θαλήταν μεμιῆσθαι μὲν αὐτόν φησι τὰ Ἀρχι-
λόχου μέλη, ἐπὶ δὲ τὸ μακρότερον ἐκτείνει, καὶ
Παιῶνα¹ καὶ Κρητικὸν ῥυθμὸν εἰς τὴν μελοποιῶν
ἐνθεῖναι· οἷς Ἀρχίλοχον μὴ κεχρῆσθαι, ἀλλ' οὐδ'
Ὀρφέα οὐδὲ Τέρπανδρον· ἐκ γὰρ τῆς Ὀλύμπου
αὐλήσεως Θαλήταν φασὶν ἐξεργάσθαι ταῦτα καὶ
δόξαι ποιήτην ἀγαθὸν γεγονέναι.

Porph. Vit. Pyth. 32 τὰς γοῦν διατριβὰς καὶ
αὐτὸς ἔωθεν μὲν ἐπὶ τῆς οἰκίας ἐποιεῖτο,
ἀρμοζόμενος πρὸς λύραν τὴν ἑαυτοῦ φωνὴν καὶ
ᾄδων παιᾶνας ἀρχαίους τινας τῶν Θάλητος.

LIFE OF THALETAS OR THALES

is best ascribed to Thaletas of Gortyn, Xenodamus . . . , Xenocritus . . . , Polymnastus . . . , and Sacadas. For we are told that the Feast of Naked Youths at Sparta¹ . . . was due to these musicians . . . Thaletas, Xenodamus, and Xenocritus were composers of Paeans.

Plutarch *on Music*: Many circumstances could be cited to show that good music has been a matter of concern to the best-regulated states, and not least among these the quelling of a rising at Sparta by Terpander . . . And according to Pratinas, Thaletas the Cretan who is said to have been invited thither at the instance of the Delphic oracle to heal the Spartans by his music, rid their city of the plague which ravaged it.

The Same: As for Thaletas of Crete, it is doubted whether he composed Paeans. Glaucus, who puts him later than Archilochus, declares that he imitated that poet with the difference that his songs were longer and he employed the Paeonic and Cretic rhythms. These had not been used by Archilochus, nor indeed by Orpheus or Terpander, but are said to have been derived by Thaletas, who thus showed himself a great poet, from the flute-music of Olympus.

Porphyrius *Life of Pythagoras*: He used to amuse himself alone in his own house of a morning by singing certain ancient paeans of Thales to his own accompaniment on the lyre.

See also Plut. *Ag.* 10, *Princ. phil.* 4, Strab. 10. 482, Philod. *Mus.* xix.

¹ cf. Ath. 15. 678 b (on Alc. p. 47)

¹ Ritschl: *mss μαρῶνα*

ΠΟΛΥΜΝΑΣΤΟΤ

Βίος

Str. 14. 643 [π. Κολοφῶνος]. λέγει δὲ Πίνδαρος καὶ Πολύμναστον τινα τῶν περὶ τὴν μουσικὴν ἐλλογίμων· 'Φθέγμα μὲν πάγκοινον ἔγνωκας Πολυμνάστου Κολοφωνίου ἀνδρός.'

Plut. Mus. 3 ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστήσάμενον τοὺς αὐλφδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείων τε καὶ ἐπῶν ποιητὴν γεγονέναι. καὶ Πολύμναστον τὸν Κολοφώνιον τὸν μετὰ τοῦτον γενόμενον τοῖς αὐτοῖς χρήσασθαι ποιήμασιν. οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ 'Ονησίκρατες, αὐλφδικοὶ ἦσαν, 'Απόθετος, 'Ελεγος,¹ Κωμάρχιος, Σχοινίων, Κηπίων, 'Επικήδειος,² καὶ Τριμελής· ὑστέρῳ δὲ χρόνῳ καὶ τὰ Πολυμνάστεια καλούμενα ἐξευρέθη.

Ibid. 5 μετὰ δὲ Τέρπανδρον καὶ Κλονᾶν 'Αρχίλοχος παραδίδεται γενέσθαι. ἄλλοι δὲ τινες τῶν συγγραφέων 'Αρδαλὸν φασὶ Τροιζήνιον πρότερον Κλονᾶ τὴν αὐλφδικὴν συστήσασθαι μούσαν, γεγονέναι δὲ καὶ Πολύμναστον ποιητὴν Μέλητος τοῦ Κολοφωνίου υἱόν· ὃν τὸν Πολυμνήστειον νόμον³ ποιῆσαι. περὶ δὲ Κλονᾶ, ὅτι τὸν 'Απόθετον νόμον καὶ Σχοινίωνα πεποιοκῶς εἶη, μνημονεύουσιν οἱ ἀναγεγραφότες· τοῦ δὲ Πολυμνάστου

¹ mss ἔλεγχοι ² Westphal: mss τε καὶ δεῖος ³ mss ὃν Πολύμνηστον (gloss on ὃν) τε καὶ Πολυμνήστην νόμους

POLYMNASTUS

LIFE

Strabo *Geography* [on Colophon]: According to Pindar, Polymnastus was one of the famous musicians; for he says: 'Thou knowest the world-wide saying of Polymnastus the man of Colophon.'¹

Plutarch *On Music*: What was done in the lyric sphere by Terpander was done in that of the flute by Clonas, the first composer of flute-sung nomes and of processional songs: he used elegiac and epic verse. His successor Polymnastus of Colophon followed his example. The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are called the Apothetus or Special, the Elegy or Lament, the Comarchius or Rout-Leader's, the Schoenion or Rope-Song, the Cepion or Garden-Song, the Dirge, and the Three-part. To these were added afterwards the Polymnastian Songs, as they are called.

The Same: The successor of Terpander and Clonas is given as Archilochus. But some historians make out that Ardalus of Troezen composed music for flute and voice before the time of Clonas, and that the poet Polymnastus son of Meles of Colophon flourished before his day and composed the Polymnastian nome. The claim of Clonas to be the author of the Special nome and the Rope-Song is borne out by the compilers of the registers, and Polymnastus

¹ Pind. *fr.* 188

LYRA GRAECA

καὶ Πίνδαρος καὶ Ἀλκμὰν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Λακεδαιμονίους τὴν νόσον παύσας . . . Θαλήτα δὲ εἶναί φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίους ἐς αὐτὸν ποιήσας.

Plut. Mus. 8 [π. Σακάδα]· τόνων γοῦν τριῶν ὄντων κατὰ Πολύμναστον καὶ Σακάδαν, τοῦ τε Δωρίου καὶ Φρυγίου καὶ Λυδίου . . .

Ibid. 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται· τῆς δευτέρας δὲ Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος ὁ Κυθήριος καὶ Ξερόκριτος ὁ Λοκρὸς καὶ Πολύμναστος ὁ Κολοφώνιος καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι· τούτων γὰρ εἰσπηγασμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαίμονι λέγεται κατασταθῆναι, τὰ περὶ τὰς Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεὶ τὰ Ἐνδυμάτια καλούμενα. ἦσαν δ' οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξερόκριτον ποιηταὶ παιάνων, οἱ δὲ περὶ Πολύμναστον τῶν ὀρθίων καλουμένων, οἱ δὲ περὶ Σακάδαν ἐλεγείων . . . καὶ Πολύμναστος δ' αὐλφδικοὺς νόμους ἐποίησεν· εἰ δ' ἐν¹ τῷ ὀρθίῳ νόμῳ τῇ μελοποιίᾳ κέχρηται, καθάπερ οἱ ἀρμονικοὶ φασιν, οὐκ ἔχομεν ἀκριβῶς εἰπεῖν· οὐ γὰρ εἰρήκασιν οἱ ἀρχαῖοί τι περὶ τούτου.

Ibid. 29 Πολυμνάστῳ δὲ τόν θ' Ὑπολύδιον νῦν ὀνομαζόμενον τόνον ἀνατιθέασι, καὶ τὴν

¹ mss ἐν δὲ and ἔχομεν δ' below

LIFE OF POLYMNASTUS

is mentioned by two of the lyric poets, Pindar and Alcman.

Pausanias *Description of Greece*: The Thales who stayed the plague at Sparta . . . according to Polymnastus of Colophon, who composed some epic lines upon him for the Spartans, was a native of Gortyn.

Plutarch *On Music*: There were three modes employed by Polymnastus and Sacadas, the Dorian, the Phrygian, and the Lydian . . .

The Same: The first establishment of music at Sparta was due to Terpander. The second is best ascribed to Thaletas of Gortyn, Xenodamus of Cythera, Xenocritus of Locri, Polymnastus of Colophon, and Sacadas of Argos. For we are told that the institution of the Feast of Naked Youths at Sparta, of the Provings in Arcadia, and of the Feast of Garments as it is called at Argos, was due to these musicians. Thaletas, Xenodamus, and Xenocritus were composers of Paeans, Polymnastus of the so-called Orthian or High-pitched Songs, and Sacadas of Elegies . . . Polymnastus, too, composed nomes to be sung to the flute. But whether, as the writers on the theory of music aver, he employed his musical powers upon the Orthian, in the absence of ancient testimony we cannot tell for certain.

The Same: Polymnastus is credited with the invention of what is now called the Hypolydian mode,

ἔκλυσιν καὶ τὴν ἐκβολὴν πολὺ μείζω πεποιηκέναι
φασὶν αὐτόν.

Ar. Eq. 1281 . . . Ἀριφράδης πονηρός . . .
καὶ Πολυμνήστεια ποιῶν καὶ ξυνὼν Οἰωνίχῳ·
ὅστις οὖν τοιοῦτον ἄνδρα μὴ σφοδρὰ βδελύτ-
τεται

οὔποτ' ἐκ ταύτου μεθ' ἡμῶν πίεται ποτηρίου.

Hesych. Πολυμνήστειον ἄδειν· εἰδός τι μελο-
ποιίας τὸ Πολυμνήστειον. ἦν δὲ Κολοφώνιος
μελοποιὸς ὁ Πολύμνηστος εὐήμερος¹ πάνυ.

Suid. Πολύμνηστος . . . Πολυμνήστεια δὲ
<ἄσματα Πολυμνήστου ὅς> καὶ αὐτὸς² κωμω-
δεῖται ἐπὶ αἰσχροπότῃ. Κρατῖνος· Ἐὰν Πολυ-
μνήστει' ἀεῖδει μουσικὴν τε μανθάνει.'

¹ ms εὐμερής : al. εὐμερής, εὐμελής

² mss αἴτη

LIFE OF POLYMNASTUS

and is said to have greatly increased the three-quarter-tone lowering, and five-quarter-tone raising, of notes in the scale.¹

Aristophanes *Knights*: . . . That scoundrel Arithrades . . . and doing, not singing, the 'Polymnestian' and consorting with Oeonichus. Now whoever is not utterly disgusted by such a man as this, shall never drink out of the same cup as I.²

Hesychius *Glossary*: To sing the Polymnestian: This was a kind of musical piece. Polymnestus was a lyric poet of Colophon, of a very merry type.

Suidas *Lexicon*: Polymnestus: . . . the Polymnestian are songs of Polymnestus who, like the above, is satirised for his obscenity. Compare Cratinus: 'And learns music and sings the Polymnestian songs.'

¹ the reading is doubtful, but cf. *Mus. Script. Gr.* Janus pp. 301, 302 (= Baccheius 41, 42), and p. 300 (Bacch. 37) where these are said to be features peculiar to the Enharmonic scale ² cf. Sch. Luc. p. 235 Jacobitz

ΑΛΚΜΑΝΟΣ

Βίος

Suid. Ἀλκμάν. Λάκων ἀπὸ Μεσσήνας, κατὰ δὲ τὸν Κράτητα πταίοντα Λυδὸς ἐκ Σάρδεων. λυρικός, υἱὸς Δάμαντος, ἢ Τιτάρου. ἦν δὲ ἐπὶ τῆς λζ' ¹ Ὀλυμπιάδος, βασιλεύοντος Λυδῶν Ἀρδύου τοῦ Ἀλυάττου πατρός. καὶ ὢν ἐρωτικός πάνυ εὐρετῆς γέγονε τῶν ἐρωτικῶν μελῶν. ἀπὸ οἰκετῶν δέ. ἔγραψε βιβλία σ' μέλη, ² πρῶτος δὲ εἰσήγαγε τὸ μὴ ἑξαμέτροις μελῳδεῖν. κέχρηται δὲ Δωρίδι διαλέκτῳ, καθάπερ Λακεδαιμόνιος. ³

Ael. V.H. 12. 50

Vell. Pat. 1. 18. 2 Alcmana Lacones falso sibi vindicant.

Anth. Pal. 7. 709 Ἀλεξάνδρου·

Σάρδιες ἀρχαῖαι, πατέρων νόμος, εἰ μὲν ἐν ὑμῖν
ἐτρεφόμαν, κερνᾶς ἦν τις ἂν ἢ βακέλας
χρυσοφόρος, ῥήσσω καλὰ τύμπανα· νῦν δέ μοι
Ἀλκμάν

οὔνομα καὶ Σπάρτας εἰμὶ πολυτρίποδος,
καὶ Μούσας ἐδάην Ἑλικωνίδας αἶ με τύραννον
θῆκαν καὶ Γύγῳ μείζονα Δασκυλίου. ⁴

Ibid. 7. 18 Ἀντιπάτρου Θεσσαλονικέως εἰς
Ἀλκμᾶνα·

¹ mss κζ' ² mss add καὶ Κολυμβώσας ³ mss add ἔστι
δὲ καὶ ἕτερος Ἀλκμάν, εἰς τῶν λυρικῶν, ὃν ἠνεγκεν ἡ Μεσσήνη
⁴ ms τυράννων θ. δυσκύλεω μ. κ. γ.

ALCMAN

LIFE

Suidas *Lexicon*: Alcman:—A Laconian of Messoa, wrongly called by Crates a Lydian of Sardis. A lyric poet, the son of Damas or, according to some authorities, of Titarus. He flourished in the 37th Olympiad (B.C. 631–625), when Ardys father of Alyattes was king of Lydia. He was of an extremely amorous disposition and the inventor of love-poems, but by birth a slave. He wrote six Books of lyric poems, and was the first to adopt the practice of not accompanying the hexameter with music.¹ Being a Spartan, he uses the Doric dialect.

Aelian *Historical Miscellanies* [see above on Terpander, p. 27].

Velleius Paterculus *Roman History*: The Spartan claim to Alcman is false.

Palatine Anthology: Alexander of Aetolia:

Ancient Sardis, abode of my fathers, had I been reared in you I should have been a maund-bearer unto Cybelè or beaten pretty tambours as one of her gilded eunuchs; but instead my name is Alcman and my home Sparta, town of prize-tripods, and the lore I know is of the Muses of Helicon, who have made me a greater king even than Gyges son of Dascylus.

The Same: Antipater of Thessalonica on Alcman:

¹ or: 'of singing to the lyre or flute songs whose (chief) metre was not hexameter'?

LYRA GRAECA

Ἀνέρα μὴ πέτρη τεκμαίρεο. λιτὸς ὁ τύμβος
ὀφθῆναι, μεγάλου δ' ὅστέα φωτὸς ἔχει.
εἰδήσεις Ἀλκμᾶνα, λύρης ἐλατῆρα Λακαίνης
ἔξοχον, ὃν Μουσέων ἐννέ' ἀριθμὸς ἔχει.¹
κεῖται δ' ἡπείροις διδύμοις ἕρις εἴθ' ὃ γε Λυδός,
εἴτε Λάκων· πολλαὶ μητέρες ὕμνοπόλων.

Heracl. Pont. Pol. 2 ὁ Ἀλκμᾶν οἰκετὴς ἦν
Ἀγησίδα, εὐφυῆς δὲ ὦν ἐλευθερώθη.

Euseb. Sync. 403. 14: Ol. 42. 2 Ἀλκμᾶν κατὰ
τινας ἐγνώριζετο.

Ath. 15. 678 b [π. στεφάνων]: θυρεατικοί· οὕτω
καλοῦνται τινες στέφανοι παρὰ Λακεδαιμονίους,
ὥς φησι Σωσίβιος ἐν τοῖς περὶ Θυσιῶν, ψιλίνους
αὐτοὺς φάσκων νῦν ὀνομάζεσθαι, ὄντας ἐκ φοινί-
κων. φέρειν δὲ αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέᾳ
γενομένης νίκης τοὺς προστάτας τῶν ἀγομένων
χορῶν ἐν τῇ ἑορτῇ ταύτῃ, ὅτε καὶ τὰς Γυμνοπαι-
δίας ἐπιτελοῦσιν. χοροὶ δ' εἰσὶ <γ>, ὃ μὲν πρόσω
παίδων, <ὃ δ' ἐκ δεξιῶν γερόντων>, ὃ δ' ἐξ ἀρι-
στεροῦ ἀνδρῶν,² γυμνῶν ὀρχουμένων καὶ ἀδόντων
Θαλητᾶ καὶ Ἀλκμᾶνος ᾄσματα καὶ τοὺς Διουν-
σοδότου τοῦ Λάκωνος παιᾶνας.

Arist. H.A. 557 a 1 [π. φθειριάσεως]: ἐνίοις δὲ
τοῦτο συμβαίνει τῶν ἀνθρώπων νόσημα ὅταν
ὕγρασία πολλὴ ἐν τῷ σώματι ᾗ. καὶ διεφθάρησάν
τινες ἤδη τοῦτον τὸν τρόπον ὥσπερ Ἀλκμᾶνά τέ
φασι τὸν ποιητὴν καὶ Φερεκύδην τὸν Σύριον.

Paus. 3. 15. 1 [π. Σπάρτης]: ἔστι δὲ τῆς στοᾶς,
ἥ παρὰ τὸν Πλατανιστᾶν πεποιήται, ταύτης

¹ perh. ὅς Μουσέων ἐννέα ῥυθμὸν ἔχει ² suppl. Kaib: mss
τὸ μὲν and ἀρίστου

LIFE OF ALCMAN

Judge not the man by the gravestone. The tomb you see is small, but it holds the bones of a great man. You shall know this for Alcman, striker pre-eminent of the Laconian lyre, one possessed of the nine Muses.¹ And twin continents dispute whether he is of Lydia or Laconia; for the mothers of a minstrel are many.

Heracleides of Pontus *Constitutions*: Alcman was the slave of Agesidas, but received his freedom because he was a man of parts.²

Eusebius *Chronicle*: Olympiad 42. 2 (B.C. 611): Flourished Alcman, according to some authorities.

Athenaeus *Doctors at Dinner* [on garlands]: 'Thyreatic':—This, according to Sosibius in his tract *On Sacrifices*, is the name of a kind of garland at Sparta, made of palm-leaves, and known nowadays as *psilinos*. These garlands, he says, are worn in memory of the victory at Thyrea by the leaders of the choruses which dance on the festival of that victory, which coincides with the *Gymnopaediae* or Feast of Naked Youths. These choruses are three in number, the youths in front, the old men on the right, and the men on the left; and they dance naked, singing songs by Thaletas and Alcman and the paeans of the Spartan Dionysodotus.

Aristotle *History of Animals* [on the *morbus pedicularis*]: Mankind is liable to this disease when the body contains too much moisture, and several victims of it are recorded, notably the poet Alcman and Pherecydes the Syrian.

Pausanias *Description of Greece* [on Sparta]: Behind the colonnade which runs beside the Grove of Planes

¹ or 'who hath in him the disposition of the nine Muses'?

² the names of both his 'fathers,' however, are Greek

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ὀπισθεν ἡρῶα, τὸ μὲν Ἀλκίμου, τὸ δὲ Ἐναρ-
σφόρου καὶ ἀφεστηκὸς οὐ πολὺ Δορκέως, τὸ δὲ
ἐπὶ τούτῳ Σεβροῦ· παῖδας δὲ Ἰπποκόωντος
εἶναι λέγουσιν. ἀπὸ δὲ τοῦ Δορκέως κρήνην τὴν
πλησίον τοῦ ἡρώου Δορκείαν, τὸ δὲ χωρίον
τὸ Σέβριον καλοῦσιν ἀπὸ τοῦ Σεβροῦ. τοῦ
Σεβρίου δὲ ἐστὶν ἐν δεξιᾷ μνῆμα Ἀλκμᾶνος, ᾧ
ποιήσαντι ᾄσματα οὐδὲν ἐς ἡδονὴν αὐτῶν ἐλυμή-
νατο τῶν Λακώνων ἢ γλῶσσα,¹ ἥκιστα παρεχομένη
τὸ εὐφωνον. Ἑλένης δὲ ἱερὰ καὶ Ἡρακλέους,
τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἀλκμᾶνος, τοῦ
δὲ ἐγγυτάτῳ τοῦ τείχους, ἐν αὐτῷ δὲ ἄγαλμα
Ἡρακλέους ἐστὶν ὀπλισμένον· τὸ δὲ σχῆμα τοῦ
ἀγάλματος διὰ τὴν πρὸς Ἰπποκόωντα καὶ τοὺς
παῖδας μαχὴν γενέσθαι λέγουσι.

Ath. 14. 638 e καὶ ὁ τοὺς Εἰλωτας δὲ πεποιηκῶς
φησιν·

τὰ Στησιχόρου τε καὶ Ἀλκμᾶνος Σιμωνίδου τε
ἀρχαῖον αἰεῖδεν. ὁ δὲ Γνήσιππος ἔστ'
ἀκούειν . . .

Suid. Φιλόχορος· . . . ἔγραψεν . . . περὶ
Ἀλκμᾶνος.

Ath. 14. 646 a ὁμοίως καὶ Σωσίβιος ἐν τρίτῳ
Περὶ Ἀλκμᾶνος.

Steph. Byz. Ἀράξαι· . . ὡς Ἀλέξανδρος Κορ-
νήλιος ἐν τῷ περὶ Τῶν παρ' Ἀλκμᾶνι Τοπικῶς
Εἰρημένων.

Heph. 138 π. Σημείων· ἡ δὲ διπλὴ ἢ ἔξω
βλέπουσα παρὰ μὲν τοῖς κωμικοῖς καὶ τοῖς
τραγικοῖς ἐστὶ πολλή, παρὰ δὲ τοῖς λυρικοῖς
σπανία· παρὰ Ἀλκμᾶνι γοῦν εὐρίσκεται· γράψας

LIFE OF ALCMAN

there are shrines of Alcimus and Enarsphorus and, close by, one of Dorceus, and adjoining this again one of Sebrus, all of whom are said to have been sons of Hippocoön. The spring near one of them is called Dorceian after Dorceus, and the plot near another, Sebrian after Sebrus. On the right of this plot is a monument to Alcman 'whose poems were not made the less sweet because he used the tongue of Sparta,' a dialect not too euphonious. The temples of Helen and Heracles lie the one near the tomb of Alcman, the other close to the wall. In the latter there is a statue of Heracles armed, this form being due, it is said, to the fight he had with Hippocoön and his sons.

Athenaeus *Doctors at Dinner*: The author of the comedy called *The Helots* says: 'It is old-fashioned to sing Stesichorus, or Alcman, or Simonides. We can listen to Gnesippus . . .'

Suidas *Lexicon*: Philochorus . . . wrote . . . a treatise on Alcman.

Athenaeus *Doctors at Dinner*: Similarly Sosibius in the 3rd Book of his *Treatise on Alcman*.

Stephanus of Byzantium *Lexicon*: . . . as Alexander Cornelius says in his tract *On the Topical Allusions of Alcman*.

Hephaestion *On Graphical Signs*: The outward-looking diplè (>) is frequent in the works of the comic and tragic writers, but unusual in those of the lyrists. It occurs in Alcman, who in writing a poem

¹ apparently the inser. ran Ἀλκμᾶνος τόδε σᾶμα τῷ (or μνᾶμα τόδ' Ἀλκμαίωνος φ) ἔσματα ποιήσαντι | οὐδὲν ἐς ὑδοσύναν λυμάνατο γλῶσσα Λακώνων, but it would hardly be contemporary with A. (cf. e. g. *A.P.* 7. 3)

LYRA GRAECA

γὰρ ἐκείνος δεκατεσσάρων στροφῶν ᾄσμα¹ τὸ μὲν ἥμισυ τοῦ αὐτοῦ μέτρου ἐποίησεν ἐπτάστροφον, τὸ δὲ ἥμισυ ἑτέρου· καὶ διὰ τοῦτο ἐπὶ ταῖς ἐπτά στροφαῖς ταῖς ἑτέραις τίθεται ἡ διπλῇ σημαίνουσα τὸ μεταβολικῶς τὸ ᾄσμα γεγράφθαι.

ΑΛΚΜΑΝΟΣ

ΜΕΛΩΝ Α' καὶ Β'

ΠΑΡΘΕΝΕΙΩΝ

1

Sch. Clem. Al. 4. 107 Klotz 'Ἰπποκῶν τις ἐγένετο Λακεδαιμόνιος, οὗ υἱοὶ ἀπὸ τοῦ πατρὸς λεγόμενοι Ἰπποκοωντίδαι ἐφόνευσαν τὸν Δικυμνίου υἱὸν Οἶωνόν ὀνόματι, συνόντα τῷ Ἡρακλεῖ, ἀγανακτῆσαντες ἐπὶ τῷ πεφονεύσθαι ὑπ' αὐτοῦ κύνα αὐτῶν· καὶ δὴ ἀγανακτήσας ἐπὶ τούτοις ὁ Ἡρακλῆς πόλεμον συγκροτεῖ κατ' αὐτῶν καὶ πολλοὺς ἀναιρεῖ, ὅτε καὶ αὐτὸς τὴν χεῖρα ἐπλήγη· μέμνηται καὶ Ἀλκμᾶν ἐν α'.

Mariette Papyrus²:

.³
[.]⁴ Πωλυδεύκης.
[οὐκ ἐγὼ]ν ΛύκαιΦον⁵ ἐν καμοῖσιν ἀλέγω,
[ἀλλ' Ἐνα]ρσφόρον τε καὶ Σέβρον ποδώκη

¹ mss ᾄσματα ὧν ² the new readings come of a detailed study of an excellent photograph and of a revision in the light of a still better one, kindly sent me by the Bibliothèque Nationale in 1913 and 1914. I regret that I have not yet been able to confirm them by the actual papyrus ³ half of the first strophe, and prob. one or more whole strophes before it, missing ⁴ I have tested

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of fourteen stanzas made the first seven alike of one metre, and the rest alike of another; in these the diplè is placed where the second part begins, to indicate that the poem is written in two different metres.

See also A.P. 7. 19, Plin. N.H. 11. 112, Plut. Sulla 36, Christod. Ecphr. 395.

THE POEMS OF ALCMAN

BOOKS I AND II

MAIDEN-SONGS

1

Scholiast on Clement of Alexandria: There was a Spartan called Hippocoön whose sons, called after him the Hippocoöntids, killed in anger Oeonus son of Licymnius, a companion of Heracles, because he had killed a dog of theirs. Heracles' revenge was to levy war upon them, and he killed many of them and was wounded in the hand himself. The story is told by Alcman in his first Book.

From a First-Century Papyrus:

. Polydeuces.¹ Among the slain 'tis
true I cannot reckon Lycaeus, but both Enarsphorus
I can and the swift Sebrus, Alcimus the mighty and

¹ Heracles was aided by Tyndareüs and the Dioscuri

the suggestions of Egger and others for filling these gaps ll. 1-34 by tracing letter-groups on photographs of the extant parts, l. 6, which is quoted in Cram. *A.O.*, giving the length; cf. Paus. 3. 15. 1 (above), Apollod. *Bibl.* 3. 10. 5: l. 1 no suggestion fits: l. 7 Jur. but without authority (must begin with a vowel) ⁵ so pap. cf. *πρὸ Foves fr.* 36

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- [Ἐλκιμό]ν τε τὸν βιατὰν
 5 [Ἰππόσ]ων τε τὸν κορυστὰν
 Εὐτείχη τε Φάνακτά¹ τ' Ἀρήϊον
 [Ἄκμον]ά τ' ἔξοχον ἡμισίων.

 [ἦ Σκαῖφο]ν τὸν ἀγρόταν
 [στρατῶ] μέγαν Εὐρυτόν τε
 10 [Ἄρεος ἄ]ν πῶρω κλόνον
 [Ἄλκων]ά τε τῶς ἀρίστως
 [ἡρόων]² παρήσομες ;
 [κράτησ]ε γὰρ Αἶσα παντῶν
 [καὶ Πόρο]ς γεραίτατοι
 15 [σιῶν· ἀπ']έδιλος ἀλκά.
 [μήτις ἀν]θρώπων ἐς ὠρανὸν ποτήσθω,
 [μηδὲ π]ηρήτω γάμεν τὰν Ἀφροδίταν
 [τὰν Πάφω F]άνασσαν ἥ τιν'
 [ἀργυρεῖδ]η παῖδα Πόρκω
 20 [εἰναλίφ· Χά]ριτες δὲ Διὸς δόμον
 [ἰαρόν ἔχοι]σιν ἐρογλεφάροι.

 . . .]τάτοι
 . . .]γα³ δαίμων
 . . .]. φίλοις
 25 . . . δ]ῶκε δῶρα
 . . . ἀ]λγαρέον
 . . .]ώλεσ' ἥβα
 . . .]χρόνον
 . . . μ]αταῖᾱς
 30 . . .]έβα· τῶν δ' ἄλλος ἰῶ
 [ἔφθιτ ἄλλος αὖτε]⁴ μαρμάρῳ μυλάκρῳ
 [ἔστ' ἅπαντας εἰ]λεν Ἄιδας.
 [τοὶ σφειαῖσι Κᾶρα]ς αὐτοὶ

ALCMAN

Hippothoüs the helmeted, Euteiches and chieftain
 Areius, and [Acmon] noblest of demigods. And
 shall we pass Scaeus by, that was so great a captain
 of the host, and Eurytus and Alcon that were
 supremest of heroes in the tumult of the battle-
 mellay? Not so; vanquished were they all by the
 eldest of Gods, to wit by Destiny and Device, and
 their strength had not so much as a shoe to her
 foot. Nay, mortal man may not go soaring to the
 heavens, nor seek to wed the Queen of Paphos or
 to wive any silver-shining daughter of Porcus¹ of
 the sea; inviolate also is that chamber of Zeus where
 dwell the Graces whose eyes look love²

.

. . . . went; and they perished one of them
 by an arrow and another by a millstone of hard rock,
 till one and all were had to Hell. These by their
 own folly did seek them their dooms, and their evil

¹ Nereus ² the mutilated strophe prob. described
 the war of the Giants against Heaven

¹ pap. *Φανκρά* ² pap. prob. *ἡρώων* ³ less prob. *τα*
⁴ gap too wide 31-34 for quite certain restoration

LYRA GRAECA

[ἀφραδίαισιν ἐπέ]σπον, ἄλαστα δὲ
35 ἔργα πάσον κακὰ μῆσάμενοι.

ἔστι τις σιῶν τίσις·
ὁ δ' ὄλβιος ὅστις εὐφρων
ἀμέραν διαπλέκει
ἀκλαυστος. ἐγὼν δ' αἰίδω
40 Ἀγιδῶς τὸ φῶς· ὁρῶ
F' ὥτ' ¹ ἄλιον ὄνπερ ἄμιν
Ἀγιδὼ μαρτύρεται
φαίνην· ἐμὲ δ' οὐτ' ἐπαίνεν ²
οὔτε μώμεσθαί νιν ³ ἅ κλεννὰ χοραγὸς
45 οὐδ' ἀμῶς ἐῆ· δοκεῖ τ' ἄρ' ἤμεν αὐτὰ
ἐκπρέπης τῶς ὥπερ αἶ τις
ἐν βοτοῖς στάσειεν ἵππον
παγὸν ἀφελθοφόρον ⁴ καναχάποδα
▷ τοῖσιν ὑποπτεριδίῳν ⁵ ὀνειρών.

50 ἢ οὐχ ὄρης ; ὁ μὲν κέλης
Ἐνετικός· ἅ δὲ χαίτα
τὰς ἐμὰς ἀνεψιᾶς
Ἀγησιχόρας ἐπανθεῖ
▷ χρυσὸς ὥτ' ⁶ ἀκήρατος·
55 τό τ' ἀργύριον πρόσωπον
▷ διαφάδαν τί τοι λέγω ;
Ἀγησιχόρα μὲν αὐτα. ⁷
ἅ δὲ δευτέρα πεδ' Ἀγιδῶν τὸ Φεῖδος
ἵππος Εἰβηνῶ Κολαξαῖος δραμεῖται·
60 ταῖ πελειάδες γὰρ ἄμιν
- Ὀρθία φάρος ⁸ φεροίσαις

¹ pap. ἐ ὥτ ² pap. ἐπὴνέν ³ pap. νιν· ⁴ pap. αεθλ
⁵ E: pap., Sch., and E.M. τῶν ὑποπτεριδίῳν, but in Gk.

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imaginations brought them into suffering never to be forgot.

Verily there is a vengeance from on high, and happy he that weaveth merrily one day's weft without a tear. And so, as for me, I¹ sing now of the light that is Agido's. Bright I see it as the very sun's which the same Agido now invoketh to shine upon us.² And yet neither praise nor blame can I give at all to such as she without offence to our splendid leader, who herself appeareth as pre-eminent as would a well-knit steed of ringing hoof that overcometh in the race, if he were set to graze among the unsubstantial cattle³ of our dreams that fly.

See you not first that the courser is of Enetic blood, and secondly that the tresses that bloom upon my cousin Hagesichora⁴ are like the purest gold? and as for her silvern face, how shall I put it you in express words? Such is Hagesichora; and yet she whose beauty shall run second not unto hers but unto Agido's, shall run as courser Colaxaeon to pure Ibenian-bred; for as we bear along her robe to Orthia, these our Doves⁵ rise to fight for us⁶

¹ each of the performers ² the invocation was prob. part of the ritual and took place in dumb-show as these words were sung ³ i. e. horses ⁴ she takes her nickname from her position as Choir-leader, Agido being second in command; it was prob. part of the ritual that the dancers should be cousins (cf. Pind. *Parth.*, Procl. *ap.* Phot. *Bibl.* 239) ⁵ the leader and her second were apparently called, and perhaps dressed as, doves; this was also the name of the constellation of the Pleiades; Orthia (later Artemis Orthia) was a bird-goddess
⁶ against the competing choruses

dreams give us unsubstantial, not wonderfully fine, types (Sheppard) ⁶ pap. [.]s ⁷ pap. εὔτα ⁸ ορθία
Sch.: text ορθίαι; pap. φᾶρος; Hdn. π. μόν. λέξ. 36. 31 φάρος

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νυκτα δι' ἀμβροσίαν ἄτε Σήριον
ἄστρον ἀφειρομέναι ¹ μάχονται.

οὔτε ² γάρ τι πορφύρας
65 τόσσος κόρος ὥτ' ἀμύναι ³
οὔτε ποικίλος δράκων
παγχρύσιος, οὐδὲ μίτρα
Λυδία νεανίδων
ἱανογλεφάρων ἄγαλμα·
70 οὐδὲ ταὶ Ναννῶς κόμαι,
ἀλλ' οὐδ' Ἀρέτα σιειδής,
οὐδὲ Συλακίς τε καὶ Κλησισηήρα·
οὐδ' ἐς Αἰνησιμβρότας ἐνθοίσα φασεῖς·
Ἄσταφίς τέ μοι γένοιτο

75 καὶ ποτιγλέποι ⁴ Φίλυλλα
Δαμαρέτα τ' ἐρατά τε Φιανθεμῖς,
ἀλλ' Ἀγησιχόρα με τηρεῖ.

οὐ γὰρ ἄ καλλίσφυρος
> Ἀγησιχόρα πὰρ αὐτεῖ, ⁵
80 Ἀγιδοῖ τ' ἔκταρ μένει
Θωστήριά τ' ἄμ' ἐπαινεῖ ;

> ἀλλὰ τῶν ἀράς, σιοί,
δέξασθε· σιῶν γὰρ ἄνα.
καὶ τέλος μάλ' ἐς τάφος
85 εἵποιμί κ'· ἐγὼν μὲν αὐτὰ
παρσένος μάταν ἀπὸ θράνω λέλακα
γλαυῆ· ἐγὼν δὲ τῇ μὲν Ἀώτι μαλίστα
ἀνδάνην ἐρῶ· πόνων γὰρ
ἄμιν ἰάτωρ ἔγεντο·

90 ἐξ Ἀγησιχόρας δὲ νεάνιδες
[ἱρ]ήνας ἐράτας ἐπέβαν·

> [ῶ]τε ⁶ γὰρ σηρ[αφόρ]ω ⁷

¹ pap. σιριον (first i erased) ασ. ανειρ.

² pap. ουτι

³ pap.

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amid the ambrosial night not as those heavenly Doves but brighter, aye even as Sirius himself.

For neither is abundance of purple defence enough,¹ nor speckled snake of pure gold, nor the Lydian wimple that adorns the sweet and soft-eyed maid, nor yet the tresses of our Nanno, nay nor Areta the goddess-like, nor Thylacis and Cleësithera, nor again shalt thou go to Aenesimbrotas and say 'Give me Astaphis and let me see Philylla, and Damareta and the lovely Ianthemis;' there is no need of that, for I am safe² with Hagesichora.

For is not the fair-ankled Hagesichora here present and abideth hard by Agido to commend our Thosteria³? Then O receive their prayers, ye Gods; for to the Gods belongeth the accomplishment. And for the end of my song I will tell you a passing strange thing. My own singing hath been nought; I that am a girl have yet shrieked like a very owl from the housetop—albeit 'tis the same girl's desire to please Aotis⁴ so far as in her lies, seeing the Goddess is the healer of our woe⁵—; 'tis Hagesichora's doing, hers alone, that the maidens have attained the longed-for peace.⁶

For 'tis true the others have run well beside her

¹ this strophe names the chorus and their teacher, and describes their dress ² from defeat in the competition

³ the festival of Orthia, of which this song and dance was part of the ritual ⁴ (the a is long) epithet of Orthia prob.

meaning 'dawn-goddess,' cf. the invocation of the sun mentioned l. 41; the procession seems to have taken place at daybreak ⁵ the ritual was apparently apotropaic ⁶ either

a modest way of describing their expected victory, or ref. to the object of the ritual

ᾠσταμόναι ⁴ pap. ποτιβλεποι ⁵ pap. πᾶρ' αὐτῇ ⁶ pap.]στε ⁷ the brackets 92-101 mark very faint and uncertain traces

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α[ύ]τῳς ἔδ[ραν ἵκταρ ἄλλαι],
 τῷ¹ κυβερνά[τ]α δ' ἔχεν
 95 κῆν ναῖ² μα[κράν ὄπ]α χ[ρή·]
 ἃ δὲ τῶν Σηρη[νι]δων
 ἀοιδότερα μὲν [οὐχί·]
 Σιαὶ γάρ· ἀν[θρώπων δέ νιν]
 , παίδων ἀέρ[αιμ' ὑπερθ]ι·³
 100 φθέγγεται δ' [ἄρ' ὦτ' ἐπὶ] Ξάνθῳ ῥοαῖσι
 κύκνος· ἃ δ' ἐ[πὶ σχερ]ῷ ξανθᾷ κομίσκα⁴

2 A-C εἰς Διοσκοόρου

Steph. Byz. s. 'Ερυσίχη· πόλις 'Ακαρνανίας . . . τὸ ἐθνικὸν
 'Ερυσιχαῖος, περὶ οὗ πολλὸς λόγος τοῖς ἀρχαίοις. ὁ τεχνικὸς γάρ
 φησιν ὅτι σεσημειώται τὸ 'Ερυσίχαιος προπαροξυνόμενον ἐν τοῖς
 ἐθνικοῖς· μήποτε οὖν τὸ χαῖον ἐγκεῖσθαι, ὃ ἐστὶν ἡ βουκολικὴ
 ῥάβδος, καὶ τὸν ἐρύσω μέλλοντα. διχῶς οὖν ἔσται, ὡς ἐστὶ
 δηλόν, παρ' 'Αλκμᾶνι ἐν ἀρχῇ τοῦ δευτέρου τῶν Παρθενείων ᾠμάτων·
 φησὶ γάρ·

οὐκ εἰς ἀνὴρ ἄγρικός⁵ οὐδὲ
 σκαιὸς οὐδὲ παράσυφός τις⁶
 οὐδὲ Θέσσαλος γένος
 οὐδ' 'Ερυσιχαῖος οὐδὲ ποιμήν,
 ἀλλὰ Σαρδίῳν ἀπ' ἀκράν.

εἰ γὰρ τῷ Θεσσαλὸς γένος συναπτέον, ἐθνικὸν ἐστὶ καὶ προπερι-
 σπάσθω· 'Ηρωδιανὸς ἐν ταῖς Καθόλου Προσφθίαις καὶ Πτολεμαῖος
 ἔφη· Εἰ δὲ τῷ οὐδὲ ποιμήν συνάψειε τις λέγων 'οὐδ' ἐρυσίχαιος
 οὐδὲ ποιμήν, πρόδηλον ὡς προπαροξυνθήσεται καὶ δηλοῖ τὸν
 βουκόλον ἢ τὸν αἰπόλον, πρὸς ὃ τὸ ποιμήν ἀρμόδιον ἐπαχθήσεται.

¹ pap. corrects to ται bec. Hages. is fem. ² pap. ν' αἱ
³ aor. of αἶρω cf. Hesych. ἀέρης· ἄρης, βαστάσης, Sa. 148. 3:
 for -θι cf. Alc. 122. 10 ἄγι ⁴ a coronis or dividing-mark
 on the edge of the lost fourth column shows that there were
 4 lines more to the poem ⁵ so Chrys. ἀποφ. 21 quoting
 l. 1: mss here ἄγριος ⁶ E, cf. παράκοιτος, παράσιτος: mss
 παρὰ σοφοῖσιν: B sugg. παρὰ σύφοισι

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even as horses beside the trace-horse; but here as on shipboard the steersman must needs have a good loud voice, and Hagesichora—she may not outsing the Sirens, for they are Gods, but I would set her higher than any child of human breed. Aye, she sings like a very swan beside the yellow streams of Xanthus, and she that cometh next to that knot of yellow hair . . .¹

2 A-C To THE DIOSCURI

Stephanus of Byzantium *Lexicon*: Erysichè: A city of Acarnania . . . its adjective is 'Ερυσίχαιος 'Erysichaeon,' about which there is much discussion in the old writers. For Herodian says that 'Ερυσίχαιος is marked in our texts because it is accented proparoxytone though an ethnic adjective; and perhaps therefore it really contains χαιος 'a cowherd's staff' and the future of ἐρύω 'to draw.' It will be ambiguous then, as is clear, in Alcman near the beginning of the second of his *Maiden-Songs*, where he says:

No boor art thou nor a lubber, nor yet a tender of sties, nay nor Thessalian-born, nor Erysichaeon (or drag-staff), nor a keeper of sheep, but a man of highest Sardis.

"For if it is to be joined with 'Thessalian-born' it is an ethnic adjective and should be accented circumflex on the penultimate"—thus Herodian, in his *Universal Prosody*, and Ptolemaeus: "but if it is connected with 'a keeper of sheep,' it is obvious that the accent should be acute on the last but two, and that it means 'cowherd' or 'goatherd,' an appellation which is properly followed by 'keeper of sheep.'"²

¹ the yellow streams of X. are her own hair which is called golden above (l. 53); the pap. breaks off as we begin a final ref. to Agido with an explanation of the jest; A. follows H. in the processional dance ² cf. Sch. Ap. Rh. 4. 972, Str. 10. 460 ('Ερυσ. glossed Καλυδάνιος)

LYRA GRAECA

2 B

Hdn. π. σχήμ. 61 Ἀλκμανικὸν σχῆμα τὸ μεσάζον τὴν ἐπαλλήλων ὀνομάτων¹ θέσιν πληθυντικοῖς ἢ δυϊκοῖς ὀνόμασιν ἢ ῥήμασι. τέσσαρα δὲ παρὰ τῷ ποιητῇ τοιαῦτα . . . πλεονάζει δε τοῦτο τὸ σχῆμα παρ' Ἀλκμᾶνι τῷ λυρικῷ, ὅθεν καὶ Ἀλκμανικὸν ὠνόμασται. εὐθὺς γοῦν ἐν τῇ δευτέρᾳ ᾠδῇ παρείληπται·

Κάστορ τε πῶλων ὠκέων δαμάντορ' ἵπποτα
σοφῶ
καὶ Πολλυδεύκες κυδρὲ²

2 C

Heph. 3 [π. μακρῶν θέσει]· ἤτοι γὰρ λήγει εἰς δύο σύμφωνα, ὄον . . . καί·

καὶ κῆνος ἐν σάλεσσι πολλοῖς κήμενος μακαρς
ἀνῆρ³

3-7 εἰς Διοσκούρους (ἢ εἰς Δία Λυκαῖον)

Sch. Bern. Verg. G. 3. 89 [Talis Amyclaei domitus Pollucis habenis | Cyllarus]: . . . equos a Neptuno Iunoni datos Alcman lyricus dicit Cyllarum et Xanthum, quorum Polluci Cyllarum, Xanthum fratri eius concessum esse.

4

Ael. H. A. 12. 3 Ὀμήρῳ μὲν οὖν φωνὴν Ξάνθῳ τῷ ἵππῳ δόντι συγγνώμην νέμειν ἄξιον ποιητῆς γάρ· καὶ Ἀλκμᾶν δὲ μιμούμενος ἐν τοῖς τοιούτοις Ὀμηρον οὐκ ἂν φέροιτο αἰτίαν.

¹ mss ὄνομ. ἢ ῥημάτων ² Κάστορ τε E: mss Κάστορε: B Κάστωρ τε ὠκέων: Sch. Pind. ταχέων δαμάντορε E: mss -τορες or -τῆρες: Sch. Od. ἐλατῆρες, Eust. ἐλατῆρε, Sch. Pind. δματῆρες Πολλυδεύκες E: mss Πολυδεύκεις, -ης: B

ALCMAN

2 B

Herodian on *Grammatical Figures*: The Alcomanic 'figure' is that whereby plural or dual nouns¹ or verbs are placed between singular nouns which go together. It occurs four times in Homer . . . ; but it is more frequent in the lyric poet Alcman; whence its name. One has only to go as far as his second ode to find:

O Castor—ye tamers of swift steeds, ye skilful horsemen—and noble Polydeuces²

2 C

Hephaestion *Handbook of Metre* [on syllables long by position]: For either the word will end in two consonants, for instance . . . and *μάκαρς* 'blessed,' in this:

And reclining yonder in manifold content among the Blest . . .³

3-7 TO THE DIOSCURI (or TO LYCAEAN ZEUS)

Scholiast on Vergil [Such was Cyllarus when he bent to the rein of Pollux]: . . . According to the lyric poet Alcman, the horses given by Neptune to Juno were named Cyllarus (or Bowlegs) and Xanthus (or Bayard), Cyllarus being given to Pollux and Xanthus to his brother.

4

Aelian *On Animals*: Homer, being a poet, deserves our pardon for giving the horse Xanthus speech; and Alcman should not be blamed for imitating Homer in such matters.

¹ includes adjectives ² cf. Sch. Pind. *P.* 4. 318, Sch. *Od.* 10. 513, Eust. *Od.* 1667. 34 ³ ref. to Heracles? cf. Apoll. *Pron.* 335b (Ἀλκμάν)

Πωλυδεύκης κυδρὲ *E*: mss nom. ² σάλεσσι: mss σάλεσιν
κήμενος *E*: mss κείμενος, ἤμενος πολλοῖς: Heph. om.

LYRA GRAECA

5

Paus. 1. 41. 5 [π. Ἀλκάθου]. Ἀλκμῶν ποιήσας ἄσμα ἐς τοὺς Διοσκούρους ὡς Ἀφίδνας¹ ἔλοιεν καὶ τὴν Θησέως ἀγάγοιεν μητέρα αἰχμάλωτον, ὅμως Θησέα φησὶν αὐτὸν ἀπείναι.

6

Hesych.

Ἀσανέων πόλιν . . .

τὰς Αφίδνας.

7

Paus. 3. 26. 2 [π. Πέφνου]. Θαλαμῶν δὲ ἀπέχει σταδίου εἴκοσιν ὀνομαζομένη Πέφνος ἐπὶ θαλάσῃ, προκείται δὲ νηστὶς πέτρας τῶν μεγάλων οὐ μείζων, Πέφνος καὶ ταύτῃ τὸ ὄνομα τεχθῆναι δὲ ἐνταῦθα τοὺς Διοσκούρους φασὶν οἱ Θαλαμᾶται τοῦτο μὲν δὴ καὶ Ἀλκμᾶνα ἐν ἄσματι οἶδα εἰπόντα, τραφῆναι δὲ οὐκέτι ἐν τῇ Πέφνῳ φασὶν αὐτούς, ἀλλ' Ἑρμῆν τὸν ἐς Πελλάναν κομίσαντα εἶναι.

8-15 εἰς Δία Λυκαῖον

Max. Plan. ad Herm. Rh. Gr. Walz 5. 510 στροφή καὶ ἀντί-στροφος καὶ ἐπὶ δὲ συστήματα μέτρων ἐστὶν ἐν λυρικοῖς ποιήμασιν· ἡ μὲν οὖν στροφή ἐστὶν ἡ πρώτη τιθεμένη περίοδος ἐκ δύο ἢ πλείονων κῶλων ὁμοίων ἢ ἀνομοίων συγκειμένη, ὡς παρὰ Ἀλκμᾶνι (43) αὕτη γὰρ ἡ στροφή ἐκ τριῶν ἐστὶ κῶλων δακτυλικῶν ἰσομέτρων συγκειμένη· ἐξ ἀνομοίων δὲ ὡς τόδε·

Μῶσ' ἄγε, Μῶσα λίγεια πολυμμελὲς
αἰενάοιδε,² μέλος
νεοχμὸν ἄρχε παρσένοις αἰεῖδεν.

¹ mss Ἀθήνας

² B: mss αἰεὶ δὲ, αἰεὶν αἰεῖδε, αἰὲν αἰεῖδε

ALCMAN

5

Pausanias *Description of Greece* [on Alcatheus]: Alcman in a song to the Dioscuri tells us how they seized Aphidnae and took prisoner the mother of Theseus, but says that Theseus himself was not there.¹

6

Hesychius *Glossary*:

City of the Athenians:

that is, Aphidnae.

7

Pausanias *Description of Greece* [on Pephnus]: Twenty furlongs from Thalamae there is a place on the sea called Pephnus, off which there stands a pile of rock of some considerable size, known by the same name. This according to the people of Thalamae was the birthplace of the Dioscuri, and their testimony, I know, agrees with that of a song of Alcman's; but they say that though born they were not bred there, and that it was Hermes who carried them to Pellana.

8-15 TO LYCAEAN ZEUS

Maximus Planudes *On Hermogenes*: The metrical systems of lyric poetry consist of strophe, antistrophe and epode. Of these the strophe comes first, and consists of two or more similar or dissimilar lines, as in this of Alcman (43), where it is composed of three dactylic lines of the same metre, and in this, where it is made up of unlike lines:

Hither, Muse, sweet clear Muse of the many tunes and everlasting song, and begin a new lay for maids to sing.²

¹ cf. Sch. II. 3. 242 ² cf. *E.M.* 589. 47, *Apoll. Synt.* 1. 4, *Erotian* 99. 2 (Ἀλκμάν ἐν δ' μελῶν), *Prisc. Metr. Ter.* 2. 428 *Keil* (*Alcman in primo*), *Him. Or.* 5. 3

LYRA GRAECA

9

Vita Arati Buhle 2. 437 ἀγνοοῦσι δὲ ὅτι καὶ Πίνδαρος κατε-
χρήσατο τῷ ἔπει τούτῳ λέγων· "Ὅθεν περ καὶ Ὀμηρίδαι ἔρχονται,
Διὸς ἐκ προοιμίου· καὶ Ἀλκμάν·

· · · · · ἐγών γε δ' αἰείσομαι
ἐκ Διὸς ἀρχομένα.¹

10

Apoll. Pron. 109. 23 πλεῖστα γοῦν ἔστι παρ' ἑτέροις εὐρεῖν
σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . . . καὶ πάλιν παρ' αὐτῷ
ἀντὶ τοῦ σφωίτερον· Ἀλκμάν·

ὕμέ τε καὶ σφετέρως
ἵππως . . .

11

Sch. Eur. Tro. 210 οἰκητήριόν φασι τὰς θεράπνας τῶν Διοσ-
κούρων παρ' ὅσον ὑπὸ τὴν γῆν τῆς θεράπνης εἶναι λέγονται
ἀποθανόντες,² ὥς Ἀλκμάν φησιν.

¹ Valck. -B: mss ἐγὼ δὲ αἰέ σοι με ἐκ Δ. ἀρχόμενα ² mss
ζῶντες

¹ *Nem.* 2. 1 ² the feminine shows the song was sung by
girls (cf. fr. 8) ³ prob. the Dioscuri, mention of whom
seems to have been added to this hymn at the request of

ALCMAN

9

Life of Aratus : They are unaware that Pindar, too, made use of this line, saying 'Where the children of Homer also do begin, to wit the poem unto Zeus,'¹ and Alcman :

But of this song of mine the beginning shall be Zeus.²

10

Apollonius *The Pronouns* : This is often found among other writers ; for instance, σφέτερον πατέρα instead of υμέτερον πατέρα, 'your father' . . . and again in the same author [Hesiod] σφέτερον is used for σφωίτερον ; Alcman says :

Ye³ and your horses

11

Scholiast on Euripides *Trojan Women* : They call Therapnae the dwelling of the Dioscuri because they are said to be beneath the land of Therapnè when they are dead, as Alcman says.

the Spartans when A. passed through Sparta on his way with the poem to the temple of Lycæan Zeus in Arcadia ; cf. Him. l.c.

LYRA GRAECA

12, 13

Prisc. *Met. Ter.* 3. 428 Keil: Alcman autem in primo catalecticum trimetrum fecit habentem in quarto loco modo iambum modo spondeum, sic [—fr. 8 l. 3; then—]

καὶ ναὸς ἄγνός¹ εὐπύργω Σεράπνας,

hic quarto loco spondeum habet. Similiter

χερσόνδε κωφὸν ἐν φύκεσσι πιτνεῖ

quarto loco spondeum posuit, nam φν producitur . . .

14

Aristid. 2. 508 π. τοῦ Παραφθέγματος· ἀκούεις δὲ καὶ τοῦ Λάκωνος λέγοντος εἰς αὐτόν τε καὶ τὸν χορόν· Ἄ Μῶσα κ.τ.λ. . . . προστίθει δὲ κακείμενο, ὅτι αὐτῆς τῆς Μούσης δεηθεὶς κατ' ἀρχὰς ὁ ποιητής, ἴν' ἐνεργὸς ὑπ' αὐτῆς γένοιτο, εἶτα ὥσπερ ἐξέστη καὶ φησιν ὅτι τοῦτο ἐκείνο <δ> χορὸς αὐτὸς ἀντὶ τῆς Μούσης πεποίηκε.³

Ἄ Μῶσα κέκλαγ', Ἄ λίγεια Σειρήν.³

e.g.⁴ ἀλλὰ νιν οὐκ ἄρ' ἔδευε⁵ καλῆν ἐμέ,

τῷ Φόπα, παρθενικαί,

ὑμμες τοσαύταν ἐμπεπνεύκατ' αὐταί.⁶

15

Sch. Ap. Rh. 1. 146 [Αἰτωλὶς . . . Λήδη]· Φερεκύδης δὲ ἐν τῇ β' ἐκ Λαοφόντης τῆς Πλευρώνας Λήδαν καὶ Ἀλθαίαν Θεοσίφ γενέσθαι φησίν· ὅτι δὲ Γλαύκου ἐστὶ καὶ Ἀλκμάν⁷ αἰνίττεται λέγων·

. . . τὼς τέκε <Φοι> θυγάτηρ

Γλαύκω μάκαιρα⁸

¹ Herm. -B: mss ἄγνᾶς ² E: mss γεγένηται ³ κέκλαγ'
⁴ Welck. -B: mss κεκλήγη or -ει ⁴ E: cf. Hes. Th. 31
⁵ cf. Sa. 2. 15 ἐπιδούφη ⁶ cf. l. 95 ⁷ B: mss Ἀλθαίας
from above ⁸ suppl. B

ALCMAN

12, 13

Priscian *Metres of Terence*: Moreover Alcman in his first book has a catalectic trimeter sometimes with and sometimes without an iambus in the fourth foot thus [— *frag.* 8. l. 3; *then* —]

. . . And the temple pure of towered Therapnae;¹
here he has a spondee in the fourth foot. Similarly:

. . . Falleth dumb upon the shore among the
tangle;²

here, too, he has given the fourth foot a spondee, for the first syllable of φύκεσσι is long.

14

Aristides *On the Extemporised Addition*³: You hear the Laconian, too, saying to himself and the chorus: 'The Muse' etc.; note also that having at the outset asked the Muse herself to inspire him, he then seems to change about and says that the chorus who is singing the song has itself done this instead of the Muse.

The Muse crieth aloud, that Siren clear and
e.g. sweet. But I had no need, it seems, to invoke
her aid, seeing that you yourselves, ye maidens,
have inspired me with so loud a voice.

15

Scholias on Apollonius of Rhodes *Argonautica* [Aetolian Leda]: It is true that Pherecydes says in his second Book that Leda and Althaea were daughters of Thestius by Laophontè daughter of Pleuron; but that Leda was daughter of Glaucus is implied by Alcman thus:

. . . his sons by the blessed daughter of Glaucus

¹ cf. Harp. 151. 14 (Ἀλκμάν ἐν δ), Phot. and Suid. Θερπάπναι, Paus. 3. 20. 1, Sch. Pind. I. 4. 3, Steph. Byz. Θερπάπναι
² the calm sea ³ to a written speech of his own

LYRA GRAECA

16 εἰς Ἡραν¹

Ath. 15. 680f [π. ἐλιχρύσου]· μνημονεύει αὐτοῦ Ἀλκμάν ἐν τούτοις·

καὶ τὴν εὐχομαι φέροισα²
τόνδ' ἐλιχρύσω πυλεῶνα
κῆράτω κυπαίρω.³

17-23 εἰς Ἀρτεμιν

E.M. Vet. Miller Misc. 263 ῥύτεια·

Ἀρταμι, ῥύτεια τόξων⁴

18

Apoll. Pron. 75. 12 ἡ σέο καταβάλλει τὸ σ εἰς τὸ τ παρὰ Δωριεῦσιν. Ἀλκμάν·

Ἐμὲ Λατοῖδα τέο θ' ἀγεόχορον⁵

19

Sch. Il. 21. 485 περιάπτεται γὰρ νεβρίδας, Ἀλκμάν·

ἐπαμμένα πέρι⁶ δέρματα θηρῶν

20

E.M. 486. 39 καλά· τὸ καλά παρ' Ἀλκμᾶνι καλλὰ ἐστίν,
εἶον

καλλὰ μελισδομένα

¹ Ath. 15. 678a ² τὴν B: mss τιν' ³ πυλεῶνα κῆρ.
Boiss: mss πύλεω ἀκηράτων κυπαίρω Welck., cf. Eust.
Od. 1648. 7: mss κυπέρω ⁴ B *Adesp.* 46b ⁵ i.e. ἀγιόχορον
E: mss δ' ἀχοσχορον ⁶ B-E: mss ἐπάμειαι (or ἐσσαμένα)
παρὰ

ALCMAN

16 To HERA

Athenaeus *Doctors at Dinner* [on the helichryse or cassidony]: Alcman speaks of it thus:

To thee also I pray with this garland of cassidony and lovely bedstraw¹ for an offering.

17-23 To ARTEMIS²

Old Etymologicum Magnum: Drawer:

O Artemis, drawer of bowstrings

18

Apollonius *The Pronouns*: The pronoun *σέο* changes *σ* to *τ* in Doric; compare Alcman:

Me who am choirmaster as well to thee as to the Son of Leto

19

Scholiast on the *Iliad*: For Artemis is clad in fawnskins; compare Alcman:

clad in the skins of the beasts of the field

20

Etymologicum Magnum *καλά*, 'pretty': the word appears as *καλλά* in Alcman:

sung of so prettily³

¹ I thus translate because it was used for lying on (at meals), though it is not *our* bedstraw; sometimes translated 'galingale' ² all these fragments are not necessarily from the same hymn ³ cf. Cram. *A.P.* 4. 63. 13, Apoll. *Adv.* 155. 9

LYRA GRAECA

21

Apoll. Pron. 50. 28 οἱ αὐτοὶ Δωριεῖς ἐγώνγα καὶ ἐγώνη·

οὐ γὰρ ἐγώνγα, Γάνασσα Διὸς θύγατερ¹

Ἀλκμάν.

22

Choer. ad Heph. 13 [π. παιωνικοῦ]· Ἡλιδῶρος δέ φησι κοσμίαν εἶναι τῶν παιωνικῶν τὴν κατὰ πόδα τομήν . . . οἶον·

οὐδὲ τῷ Κνακάλῳ οὐδὲ τῷ Νυρσύλῃ

23

Ath. 14. 646a [π. κριβανῶν]· κριβάνας πλακοῦντάς τινας ὀνομαστικῶς Ἀπολλοδῶρος παρ' Ἀλκμᾶνι· ὁμοίως καὶ Σωσίβιος ἐν τρίτῳ *Περὶ Ἀλκμᾶνος*, τῷ σχήματι μαστοειδεῖς εἶναι φάσκων αὐτούς· χρῆσθαι δ' αὐτοῖς Λάκωνας πρὸς τὰς τῶν γυναικῶν ἐστιάσεις, περιφέρειν τε αὐτοὺς ὅταν μέλλωσιν ἄδειν τὸ παρεσκευασμένον ἐγκώμιον τῆς Παρθένου αἱ ἐν τῷ χορῷ ἀκόλουθοι.

Ibid. 3. 114f [π. μαζῶν]· αἱ δὲ παρ' Ἀλκμᾶνι θριδακίσκαι λεγόμεναι αἱ αὐταί εἰσι ταῖς Ἀττικαῖς θριδακίαις, λέγει δὲ οὕτως ὁ Ἀλκμάν·

θριδακίσκας τε καὶ κριβάνας νῶντος²

24 εἰς Ἀφροδίτην

Str. 8. 340 [π. Ἡλίδος]· ποιητικῶ δέ τινι σχήματι συγκαταλέγειν τὸ μέρος τῷ δλφ φασὶ τὸν Ὀμηρον, ὥς τὸ ἄν' Ἑλλάδα καὶ μέσον Ἄργος· . . . καὶ Ἀλκμάν δέ·

Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιρρύταν

¹ mss ἐγώνγα
κριβανωτὸς οἱ -τως

² B, cf. Phot. νῶντος· σωρεύοντος· mss

ALCMAN

21

Apollonius *Pronouns*: The same Dorians say ἐγώργα and ἐγώρη 'I'; compare:

Never [did] I, O queen born of Zeus
from Alcman.

22

Choeroboscus on Hephaestion *Handbook of Metre* [on the paeonic]: Heliodorus says that the foot-by-foot caesura is regular in paeonics, as for instance:

nor yet from Cnacalus nor yet from Nyrsylas ¹

23

Athenaeus *Doctors at Dinner* [on 'pan-baked' loaves]: According to Apollodorus this is the name of a kind of cake in Alcman; and similarly Sosibius in the third Book of his treatise *On Alcman*, declaring that they are shaped like a woman's breast and are used at Sparta for women's feasts, being carried round just before the attendants in the chorus singing the eulogy they have prepared in honour of the Maid.

The Same [on loaves]: The θριδακίσκαι of Alcman are the same as the Attic θριδακίαι or lettuces; the passage of Alcman runs thus:

making a pile of lettuces and pan-baked loaves

24 TO APHRODITE

Strabo [on Elis]: They say that Homer, by a poetic figure, puts the part side by side with the whole, as 'throughout Greece and midmost Argos' . . . and Alcman, too, says:

From the lovely Cyprus and the sea-girt Paphos ²

¹ haunts of Artemis, cf. Paus. 8. 23. 4 ² cf. Men. *Rh. Gr.* Walz 9. 135 (on hymns of invocation; 'calls Aphrodite from Cyprus, Cnidus,' etc.)

Ath. 9. 390a καλοῦνται δὲ οἱ πέρδικες ὑπ' ἐνίων κακκάβαι, ὡς καὶ ὑπ' Ἀλκμᾶνος, λέγοντος οὕτως·

ἔπη δέ γε¹ καὶ μέλος Ἀλκμᾶν

εἶρε² γεγλωσσάμενον

κακκαβίδων στόμα συνθέμενος,

σαφῶς ἐμφανίζων ὅτι παρὰ τῶν περδίκων ἔδειν ἐμάνθανε.

Ant. Car. Hist. Mir. 27 (23) τῶν δὲ ἀλκυόνων οἱ ἄρσενες κηρύλοι καλοῦνται· δταν οὖν ὑπὸ τοῦ γήρως ἀσθενήσωσι καὶ μηκέτι δύνωνται πέτεσθαι, φέρουσιν αὐτοὺς αἱ θηλείαι ἐπὶ τῶν πτερῶν λαβοῦσαι· καὶ ἐστὶ τὸ ὑπὸ τοῦ Ἀλκμᾶνος λεγόμενον τούτῳ συνφκειωμένον· φησὶν γὰρ ἀσθενὴς ὢν διὰ τὸ γῆρας καὶ τοῖς χοροῖς οὐ δυνάμενος συμπεριφέρεσθαι οὐδὲ τῇ τῶν παρθένων ὀρχήσει·

οὐ μ' ἔτι, παρθενικαὶ μελιγάρνες ἱερόφωνοι,³
γυῖα φέρειν δύναται· βάλε δὴ βάλε κηρύλος εἶην,
ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσσι ποτῆται
νηδεῆς⁴ ἦτορ ἔχων, ἀλιπόρφυρος εἶαρος⁵ ὄρνις.

Aristid. 2. 40 π. Ῥητορικῆς· τί δὲ ὁ τῶν παρθένων ἐπαινέτης τε καὶ σύμβουλος λέγει ὁ Λακεδαιμόνιος ποιητής;⁶

Πολλυλέγων⁷ ὄνυμ' ἀνδρί, γυναικὶ δὲ Πασιχάρηα.⁸

πολλά, φησὶν, ὁ ἀνὴρ λεγέτω, γυνὴ δὲ οἷς ἂν ἀκούσῃ χαιρέτω.

¹ E: mss ἐπηγε δὲ: B ἔπη τάδε

² Emperius: mss εἶρε

³ loud-voiced, cf. l. 95

⁴ Boiss: mss νηλεῆς but Phot.

ἀδεῆς ⁵ if right, this use of the gen. of the noun instead of an adj. personifies spring; Heck. ἱαρὸς = ἱερὸς perh. rightly; the halcyon was popularly connected with winter

⁶ Sch. ὁ Ἀλκμᾶν ⁷ E, cf. Πολυμέδων: mss πολλὰ λέγων:

Herm. Πολλαλέγων

⁸ Herm: mss πᾶσι (πάσῃ) χαρῆ

ALCMAN

25

Athenaeus *Doctors at Dinner* : Partridges are called by some writers *κακκάβαι*, notably by Alcman, who says :

Aye, and Alcman did put together the tongued utterance of the *caccabis*, to make his twine of words and music,

clearly indicating that he learnt to sing from the partridges.¹

26

Antigonus of Carystus *Marvels* : The cock halcyons are called ceryls, and when they grow old and weak and unable to fly, their mates carry them upon their wings ; and with this is connected the passage in Alcman where he says that age has made him weak and unable to whirl round with the choirs and with the dancing of the maidens :

O maidens of honey voice so loud and clear, my limbs can carry me no more. Would O would God I were but a ceryl, such as flies fearless of heart with the halcyons over the bloom of the wave, the Spring's own bird that is purple as the sea !²

27

Aristides *On Rhetoric* : And what saith the praiser and counsellor of the maidens, the poet of Sparta ?

Be the man's name Say-much, the woman's Glad-of-all,

by which he means 'let the man speak and the woman be content with whatsoever she shall hear.'

¹ the poet is jestingly praising his choir at his own expense ² cf. Bek. *An.* 2. 522, 568, 946, Cram. *A.O.* 1. 265, 1, *E.M.* 186. 43, Sch. *Ar. Av.* 250, 299, Suid. *κηρύλος*, Phot. s. *ὑρνις*, *Ath.* 9. 347 d, *Zon.* 121 (Goettl.)

LYRA GRAECA

28—35

Ath. 9. 373e [π. ὀρνίθων]· ὅτι δὲ καὶ ἐπὶ τοῦ πληθυντικοῦ ὀρνεις λέγουσιν, πρόκειται τὸ Μενάνδρειον μαρτύριον· ἀλλὰ καὶ Ἀλκμάν που φησί·

δῦσαν δ' ἄπρακτα νεάνιδες ὥτ'
ὀρνῖς ἰέρακος ὑπερπταμένω.¹

29

Apoll. Pron. 58. 13 ἀλλὰ καὶ Ἀλκμάν πρωτῷ

Μάκαρς ἐκεῖνος

φησί.

30

Ibid. 366c ἡ σέ . . . Δωριεῖς διὰ τοῦ τ . . . Ἀλκμάν καὶ ἔτι μετὰ τοῦ ι . . . καὶ ἔτι κοινῶς·

σὲ γὰρ ἄζομαι.

31

Sch. Od. 6. 244 [αἱ γὰρ ἐμοὶ τοιοῦδε πόσις κεκλημένος εἴη | ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτόθι μῖμνεν]· ἔμφω μὲν ἄθετεῖ Ἀρίσταρχος· διστάζει δὲ περὶ τοῦ πρώτου ἐπεὶ καὶ Ἀλκμάν αὐτὸν μετέλαβε,² παρθένους λεγούσας εἰσάγων·

Ζεῦ πάτερ, αἱ γὰρ ἐμὸς πόσις εἴη

32

Apoll. Pron. 109. 23 πλείστα γοῦν ἔστι παρ' ἐτέροις εὐρεῖν σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . . . Ἀλκμάν (—fr. 10; then—)

σφεὰ δὲ προτὶ γούνατα πίπτω.³

¹ δῦσαν B, cf. Il. 18. 145: mss λῦσαν ² Lehrs: mss -έβαλε
³ προτὶ Bek: mss ποτὶ

¹ prob. from a poem dealing with Nausicaa and Odysseus' entertainment by Alcinoüs, Od. 6 and 7: with 28 cf. Od. 6. 138

ALCMAN

28-85¹

Athenaeus *Doctors at Dinner* [on poultry]: That they say ὑπνεις for ὑπνιθες 'birds' in the plural is obvious from the above testimony of Menander; but Alcman also says somewhere:

Down sank the damsels helpless, like birds beneath a hovering hawk.

29²

Apollonius *The Pronouns*: But Alcman, too, says in his first Book:

Blest is he

80³

The same: The pronoun σέ, 'thee' . . . The Dorians use the form in τ; compare Alcman (132), and that in ι (52), and also the ordinary form in σ:

For of thee stand I in awe.⁴

81⁵

Scholiast on the *Odyssey* [Would that such a man might be my husband here dwelling, and would be pleased to abide with me!]: Aristarchus athetises both these lines, but is doubtful about the first because Alcman has adopted it, making some maidens say:

O Father Zeus! that he were but my husband!

82⁶

Apollonius *The Pronouns*: This is often found among other writers; for instance, σφέτερον πατέρα instead of ὑμέτερον πατέρα 'your father' . . . Alcman (—fragment 10; then—)

Before your knees I fall.

(N.'s companions on seeing O.)² cf. *Od.* 6. 158 O. to N.
³ cf. *Od.* 6. 168 O. to N. ⁴ cf. *Apoll. Synt.* 139 ⁵ cf. *Od.* 6. 244 N. on seeing O. dressed ⁶ cf. *Od.* 7. 146 O. supplicates Arete

LYRA GRAECA

33

Cram. *A.P.* 4. 181. 27 εἶκω τὸ ὑποχώρῳ . . . ὥς Ἀλκμάν·
τῷ δὲ γυνὰ ταμία¹ σφεὰν ἔειξε χώραν.²

34

Id. *A.O.* 1. 343. 11 καὶ πληττον τὸ πηδάλιον, καὶ ὑποκορι-
στικῶς εἶπεν Ἀλκμάν

πλητρίον³

35

Eust. *Π.* 110. 25 μονῆρες δὲ ἐν θηλυκοῖς ἡ χεῖρ, ἡ κλίνεται
διχῶς, ποτὲ μὲν διὰ τοῦ ε . . . , ποτὲ δὲ διὰ τῆς εἰ διφθόγγου,
ποτὲ δὲ κατὰ Ἡρωδιανὸν καὶ μετατεθείσης αὐτῆς εἰς η, ᾤ μαρτυρεῖ
φησὶν Ἀλκμάν ἐν τῷ·

ἐπ' ἀριστερὰ χηρὸς ἔχων

36

Apoll. *Lex. Hom.* κνώδαλον . . . ἔνιοι δὲ θῆρας μὲν καὶ
θηρία λέγουσι⁴ λέοντας καὶ παρδάλεις καὶ λύκους καὶ πάντα τὰ
παραπλήσια τούτοις, ἔρπετὰ δὲ πάλιν κοινῶς τὰ γένη τῶν ὑφ' αὐτοῖς,
κνώδαλα δὲ τὰ θαλάσσια κήτη, φαλαίνας καὶ ὅσα τοιαῦτα, καθάπερ
καὶ Ἀλκμάν διαστέλλει λέγων οὕτως·

εὐδοισιν δ' ὀρέων κορυφαί τε καὶ φάραγγες
πρώφονές τε καὶ χαράδραι,⁵
φύλά θ' ἔρπετὰ τόσσα⁶ τρέφει μέλαινα γαῖα,
θῆρες τ' ὀρεσκῶι καὶ γένος μελισσᾶν,
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας⁷ ἀλός·
εὐδοισιν δ' οἰωνῶν
φύλα τανυπτερύγων.

¹ *B*, cf. *Od.* 7. 175: mss τὸ δὲ γύναι ταμίας ² *E*: mss
σφεὰς εἶξε χώρας (σφεὰς from ταμίας): ἔειξε Apoll. (τῷ ε
πλεονάζει) ³ *E*: mss πληθρίον: πληττον prob. Aeol. for
πληκτρον; for simplification of consonant-compounds cf.
ῥήματα, ἔσλος ⁴ mss λέγοντες ⁵ Vill.-Baunack: mss

ALCMAN

33¹

Cyrillus in Cramer's *Inedita* (*Paris*): *εἶκω* 'to withdraw' . . . as Alcman:

And the housewife gave up her place to him.²

34

Cramer *Inedita* (*Oxford*): And *πλήτρον* 'rudder,' and in the diminutive-form Alcman said *πλητρίον*

'tiller' ³

35

Eustathius on Homer: *χεῖρ* 'hand' is peculiar among feminines in being declined in two ways, both with *ε* and with *ει*, and, according to Herodian, with the change to *η*, for which he quotes Alcman:

having upon his ⁴ left hand

36

Apollonius *Homeric Lexicon*: Some writers give the name of beast to lions, leopards, wolves, and all similar animals, that of creeping-thing generically to the various kinds of snakes, that of monster to cetaceans such as whales; which is the distinction made by Alcman in the lines:

Asleep lie mountain-top and mountain-gully, shoulder also and ravine; the creeping-things that come from the dark earth, the beasts whose lying is upon the hillside, the generation of the bees, the monsters in the depths of the purple brine, all lie asleep, and with them the tribes of the winging birds.

¹ cf. *Od.* 7. 175 Alcinous entertains O. ² cf. *Apoll. Pron.* 112. 2 ³ cf. *Ammon.* 109 ⁴ or 'my': cf. *Od.* 5. 276: perh. O. is telling A. how he came to Scheria 'keeping the Bear upon his left hand'

εὔδουσιν and *φάλαγγες πρωτονέστε* ⁵ Schoemann: mss φ. τε *έρπ.* θ' *δσσα* ⁷ mss *μελισσῶν* and *πορφυρήs*

LYRA GRAECA

37

Apoll. *Protr.* 95. 9 ἡ ἀμῶν παρὰ Δωριεῦσι, καὶ σύναρθρον γενικὴν σημαίνει ἀκόλουθον τῇ ἀμός· τῇ μέντοι διαιρέσει ἡ πρωτότυπος διαλλάσσει τῆς κτητικῆς . . . Ἀλκμάν·

ὅσαι δὲ παῖδες ἀμέων ἐντί, τὸν κιθαρίσταν
αἰνέοντι . . .¹

38

Eust. *Il.* 1147. 1 λήδος . . . ὁ Δωριεὺς λᾶδος φασιν ὡς Ἀλκμάν·

λᾶδος εἴμένα καλόν

ὁ ἐστὶν λήδιον ἐνδεδυμένη εὐειδής.

39

Eust. *Od.* 1618. 23 κατὰ δὲ τὴν παρὰ Ἡρωδιανῶ Ἀλκμανικὴν χρῆσιν καὶ Ἀρτέμιδος Ἀρτάμιτος,² οἶον·

Ἀρτάμιτος θεράποντα

οὕτω θέμις θέμιτος.

40

Ach. Tat. *Isag.* 2. 166 (Petavius *Uranologium*) εἰσὶν οὖν τέσσαρες σφαῖραι· ἃ στοιχεῖα καλοῦσιν οἱ παλαιοὶ διὰ τὸ στείχῃ καὶ τάξει ἕκαστον αὐτῶν ὑποκεῖσθαι ὥς πον καὶ Ἀλκμάν

ὁμοστούχους

ἐκάλεσε τὰς ἐν τάξει χορευούσας παρθένους.

41

Suid. ψιλεύς· ἐπ' ἀκροῦ χοροῦ ἰστάμενος· ὅθεν καὶ

φιλόψιλος

παρ' Ἀλκμᾶνι ἡ φιλοῦσα ἐπ' ἀκροῦ χοροῦ ἵστασθαι.³

¹ mss παῖδες ² sugg. B (bis) : mss Ἀρτέμ. ³ cf.
ψίλον = πτίλον and Hesych. ψιλεῖς· οἱ ὕστατοι χορεύοντες

78

ALCMAN

87

Apollonius *Pronouns*: The pronoun ἀμῶν is Doric, and shows an articular genitive corresponding to ἀμός. But the primitive, ἀμέων 'us,' is distinguished from the possessive, ἀμῶν 'our,' by diaeresis . . . Alcman:

All of us that are girls do praise our lyre-player.¹

88

Eustathius on the *Iliad*: λῆδος 'muslin gown' . . . which the Dorians call λᾶδος, as Alcman:

and she is clad in a fair muslin gown,
that is, clothed in a handsome summer dress.

89

Eustathius on the *Odyssey*: And also, according to the instance quoted by Herodian from Alcman, Ἀρτέμιτος for Ἀρτέμιδος 'of Artemis,' as:

minister of Artemis;

So θέμις, θέμιτος.

40

Achilles Tatius *Introduction to Aratus' Phaenomena*: There are four spheres, and these are called by the ancients στοιχεῖα because each of them lies in a row or rank, just as Alcman somewhere called girls dancing in a line

maidens all a-row

41

Suidas *Glossary*: ψιλῆς, 'winger': one who stands on the edge of a band of singers; whence Alcman's

lover of the wings,

'she who loves to stand on the edge of the choir.'²

¹ the poet's choir to the poet ² cf. Phot. s. ψιλῆς

LYRA GRAECA

42

Bek. *An.* 2. 855 ὁ ὑποκορισμὸς ὕνομί ἐστι μικρότητος ἐμφαντικὸν καὶ κόραις ἐοικός· λαμβάνεται δὲ ἔνεκεν τοῦ πρέποντος ὡς παρ' Ἀλκμᾶνι· . . . κόραι γὰρ αἱ λέγουσαι.

Γ'

43

Heph. 43 [π. δακτυλικοῦ]· Ἀλκμᾶν δὲ καὶ ὄλας στροφὰς τούτῳ τῷ μέτρῳ κατεμέτρησε·

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός,
ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἔμερον¹
ὕμνον καὶ χαρίεντα τίθει χορόν.²

44

Sch. *Od.* 3. 171 Ψυρίης· νησίδιον μικρὸν ἔχον λίμενα νηῶν εἴκοσιν· Ἀλκμᾶν·

πάρ θ' ἱερὸν σκόπελον παρά τε Ψύρα³

45

Aristid. 2. 509 π. τοῦ Παραφθίγματος· ἀλλαχῇ δὲ οὕτω σφόδρα ἐνθεὸς γίγνεται (ὁ Ἀλκμᾶν) ὥστε φαίης ἂν οὐδ' οὕτωςι κατὰ τὸ ῥήμα ἐνθεὸς ἐστίν, ἀλλ' αὐτὸ δὴ τοῦτο ᾧσπερ θεὸς τῶν ἀπὸ μηχανῆς λέγει·

εἵπατέ μοι τάδε, φῦλα βροθήσια.

¹ ἐφ' ἔμερον the phrase whence came ἐφίμερος ὕμνω ² πάρ θ' Buttman: mss παρά τε

³ Max.

ALCMAN

42

Bekker *Inedita* : The diminutive or pet-name is a name expressive of smallness and suitable to girls. It is used for this reason, for instance, by Alcman : . . . ; for the speakers are girls.¹

BOOKS III²

43

Hephaestion *Handbook of Metre* [on the dactylic] : Alcman has whole stanzas of this metre :

Come, Muse Calliopè, daughter of Zeus, begin thy lovely lines, and make a hymn to our liking and a dance that shall please.³

44

Scholiast on the *Odyssey* : Psyria, a little islet with anchorage for twenty ships . . . compare Alcman :

to the sacred rock, to Psyra

45

Aristides *On the Extemporised Addition* : In another place Alcman becomes so God-inspired that you may say he is not only *θεός* in the ordinary sense of the word but speaks the God's actual words like a God from the machine, *deus ex machina* :

Tell me this, ye mortal breeds.

¹ the quotation is lost : cf. Cram. *A.O.* 4. 273. 12 ² in this book I have placed all other fragments of choral or otherwise general type ³ cf. Max. Plan. 5. 510 Walz, *Ars.* 360, *Paroem.* 2. 540, Heph. 44 and Sch.

LYRA GRAECA

46

Ath. 10. 416c [π. πολυφαγίας]. καὶ Ἀλκμὰν δὲ ὁ ποιητὴς
ἑαυτὸν ἀδηράγον εἶναι παραδίδωσιν ἐν τῷ τρίτῳ διὰ τούτων·

καὶ τόκα τοι δώσω τρίποδος κύτος,¹
ὧ κ' ἐνι <δείπνον ἀολλέ> ἀγείρης.²
ἄλλ' ἐτι νῦν γ' ἄπυρος, τάχα δὲ πλέος
ἔτνεος, οἶον ὁ παμφάγος Ἀλκμὰν
ἠράσθη χλιερὸν πεδὰ³ τὰς τροπᾶς·
οὔτι γὰρ ἡὺ τετυγμένον ἔσθει,⁴
ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,
ζατεύει . . .⁵

47

Ibid. 11. 498f [π. σκύφου]. Ἀσκληπιάδης δὲ ὁ Μυρλεανὸς ἐν
τῷ Περὶ τῆς Νεστορίδος φησὶν ὅτι τῷ σκύφει καὶ τῷ κισσυβίῳ τῶν
μὲν ἐν ἄστει καὶ μετρίων οὐδεὶς ἐχρήτο, συβῶται δὲ καὶ νομεῖς καὶ
οἱ ἐν ἀγρῷ . . . καὶ Ἀλκμὰν δὲ φησι·

πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα
θεοῖσι Φάδη πολύφανος ἑορτά,⁶
χρῦσιον ἄγγος ἔχουσα μέγαν σκύφον
οἶά τε ποιμένες ἄνδρες ἔχουσιν,
χερσὶ λεόντεον ἐν γάλα θεῖσα⁷
τυρὸν ἐτυρήσας μέγαν ἄτρυφον
ἀργιφόεντα . . .⁸

¹ τόκα sugg. B: mss πόκα ² δείπνον E, ἀολλέ' Jur: mss
by haplogr. ὠκένιλεα γειρης (ΔΕ for ΔΕ, cf. ΧΑ for ΧΑ below):
B ἀγείραις perh. rightly ³ Cas: mss χαιερὸν παῖδα ⁴ mss
also τετυμμ. ⁵ κοινὰ Cas: mss καινὰ ⁶ mss θεοῖς ἄδη
⁷ Fiorillo-Herm, cf. Aristid. 1. 49: mss ἐπαλαθεῖσα ⁸ E, cf.
late poet Cram. A.P. 4. 350 (epithet of νῶτα θαλάσσης, mss
ἀργυφ.): mss ἀργύφεν τε, ἀργειόφρονται, -φόνται: Gram. (see
opp.) ἀργίφοντα

ALCMAN

46

Athenaeus *Doctors at Dinner* [on voracity]: And in his third Book the poet Alcman records that he was a glutton, thus:

And then I'll give you a fine great caldron wherein you may gather a plentiful dinner. But unfired is it yet, though soon to be full of that good pottage the all-devouring Alcman loves piping hot when the days are past their shortest. He'll none of your fine confections, not he; for, like the people, he seeketh unto the common fare.¹

47

The same [on the *scyphus*]: Asclepiades of Myrlea, in his treatise on *the Cup of Nestor*, says that the *scyphus* or 'can,' and the *cissybium* or 'mazer' were never used by town-dwellers and people of means, but only by swineherds and shepherds and country-folk. . . . And Alcman says:

Time and again 'mid the mountain-tops, when the Gods take their pleasure in the torch-lit festival, you have carried a great can of the sort that shepherds carry, but all of gold and filled by your fair hand with the milk of a lioness, and thereof have made a great cheese, whole and unbroken and shining white.²

¹ *i. e.* when you, the chorus-leader, have won the singing-contest for Alcman, I, the judge (A. makes him say) will give you—and him—the prize ² ref. to a Maenad at a midnight festival of Dionysus: cf. a Grammarian quoted *Philologus* 10. 350

Plut. Qu. Conp. 3. 10. 3 δροσοβολεῖ γὰρ ταῖς πανσελήνοις
μάλιστα διατηκόμενος (ὁ ἄήρ), ὥς που καὶ Ἀλκμᾶν ὁ μελοποιὸς
αἰνιττόμενος τὴν δρόσον ἀέρος θυγατέρα καὶ σελήνης·

οἶα Διὸς θυγάτηρ
ἔρσα τρέφει καὶ δίας Σελάνας¹

Nat. Com. Myth. 3. 255 Quidam tradiderunt Lunam
fuisse uxorem Aeris, e quo Rorem filium conceperit et
genuerit, ut ait Alcman melicus in eo carmine :

ἄγρωστιν δρόσος αὔξει
μήνας τε καὶ ἀέρος υἱός.²

Sch. Il. 13. 588 : . . . τῇ φι παραγωγῇ ὁ ποιητὴς κατὰ τριῶν
κέχρηται πτώσεων, ἐπὶ γενικῆς, δοτικῆς, αἰτιατικῆς . . . ἐπὶ δὲ
κλητικῆς Ἀλκμᾶν ὁ μελοποιὸς οὕτως·

Μῶσα Διὸς θύγατερ,
ὠρανίαφι λίγ' αἰέσομαι·

ἔστι γὰρ οὐρανία.

Sch. Il. 22. 305 [ἀλλὰ μέγα ῥέξας τι καὶ ἐσσομένοισι πυθέσθαι].
λείπει τὸ ἀγαθόν, ὥς Ἀλκμᾶν·

μέγα γείτονι γείτων.

¹ Bernardakis : mss κ. ἀσελ : Qu. Nat. κ. Σ. δίας ² mss
δρόσον αὔξ. μὲν μήνης

¹ cf. Plut. Fac. Orb. 25, Qu. Nat. 24, Macr. Sat. 7. 16
² the bona fides of this author is open to doubt ³ cf.

ALCMAN

48

Plutarch *Dinner-Table Problems*: For the melting air drops the most dew at full moon, as the lyric poet Alcman implies when he says that the dew is daughter of the Air and the Moon:

such as are nursed by the dew that is the daughter of Zeus and the divine Moon ¹

49

Natalis Comes *Mythology*:² Some authorities have held that the Moon was the wife of the Air, and by him the mother of the Dew; compare the lyric poet Alcman in the well-known poem:

The dew that is son of moon and air makes the deergrass to grow.

50

Scholiast on the *Iliad*: The termination $-\phi\iota$ is used by Homer in three cases, genitive, dative, and accusative. . . . And Alcman the lyric poet uses it in the vocative, thus:

Muse, daughter of Zeus, heavenly Muse, sweet and clear will I sing;

for $\omega\rho\alpha\nu\iota\alpha\phi\iota$ stands for $\omega\rho\alpha\nu\iota\alpha$ 'heavenly.'³

51

Scholiast on the *Iliad* ['but having done some great thing that shall be known even to them that are yet to be']: there is an omission of the word 'good,' as in Alcman:

Neighbour is a great thing unto neighbour.

Sch. *Il.* 2. 233, *Apoll. Adv.* 165. 7, *Cram. A.O.* 1. 293. 23 ($\omega\rho\alpha\nu\iota\alpha\phi\iota$ γ' $\alpha\epsilon\iota\sigma\omicron\mu\alpha\iota$), *E.M.* 800. 10, *E.G.* 411. 16, but metre and grammar alike point to some early corruption, perh. of $\omega\rho\alpha\nu\iota\alpha$ $\lambda\epsilon\gamma'$ $\alpha\epsilon\iota\sigma\omicron\mu\alpha\iota$

LYRA GRAECA

52

Apoll. Pron. 83. 3 ἡ σέ ὁμοίως πρὸς πάντων κοινή· Δωριεῖς
διὰ τοῦ τ· . . . (132) Ἀλκμάν καὶ ἔτι μετὰ τοῦ ι·

τεὶ γὰρ Ἀλεξάνδρῳ δαμάσαι.¹

53

Sch. Il. 3. 39 Δύσπαρι· ἐπὶ κακῷ ὠνομασμένε Πάρι, κακὲ
Πάρι· καὶ Ἀλκμάν φησι·

Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανείρα

54

Ibid. 16. 236 [ἡμὲν δὴ ποτ' ἐμὸν ἔπος ἔκλυες εὐχομένοιο]· τὴν
ἀπὸ τῆς μητρὸς δέησιν ἑαυτοῦ εὐχὴν νενόμικεν· ὁ γὰρ τὴν Θέτιν
αὐτῷ ἀνείς Ἀχιλλεὺς ἦν καὶ εἰς αὐτὸν ἄγεται <ἡ εὐχή>· καὶ
Ἀλκμάν γάρ φησι·

καί ποτ' Ὀδυσσῆος ταλασίφρονος ὦαθ' ἐταίρων
Κίρκα ἐπαλείψασα . . .²

οὐ γὰρ αὐτὴ ἤλειψεν, ἀλλ' ὑπέθετο Ὀδυσσεῖ.

55

Bek. An. 2. 566. 11 ἐξῆς ρητέον ἐστὶ καὶ περὶ τοῦ ῥά·
Ἀλκμάν·

Τίς κα, τίς ποκα ῥὰ ἄλλω νόον ἀνδρὸς ἐνίσποι ;³

56

Ammon. Ἰπες· . . . Ἰπες δὲ τὰ διεσθίοντα τοὺς ὀφθαλμοὺς τῶν
ἀμπέλων· Ἀλκμάν·

καὶ ποικίλον ἵκα τὸν ὀφθαλμῶν ὀλετήρα⁴

¹ mss δάμασαι ² ὦαθ' Schn: mss ὦτά θ': for ἐπαλ. cf. ἡλαίνω
ἀλαίνω ³ κα: mss ἄν: ἄλλω Bek: mss ἀλλά ⁴ Schn.:
mss ὀφθ. ἀμπέλων ὀλ. from above: for metre cf. Heph. 54

ALCMAN

52

Apollonius *Pronouns*: The pronoun σέ, 'thee,' occurs in all dialects—in the Dorian in the form τέ . . . (132), as Alcman says, and in the form τεί:

Thy overcoming shall fall to the lot of Paris.¹

53

Scholiast on the *Iliad*: Δόσπαρι: that is, 'called Paris for ill, evil Paris'; compare Alcman:

Paris-of-ill, Paris-of-dread, an evil unto Greece,
the nurse of heroes.²

54

The Same [even as once thou heardst my voice in prayer]: He reckons his mother's prayer (*Il.* 1. 503) as his own. For it was Achilles who sent Thetis up to Zeus and the prayer is transferred to him. Similarly Alcman says:

And Circè once, having anointed the ears of the comrades of strong-heart Odysseus . . . ,

though she did not anoint them herself but charged Odysseus to anoint them.

55

Apollonius *Adverbs*: Next we must treat of the adverb ῥά; compare Alcman:

And prithee who may read with ease the mind of another?³

56

Ammonius *Words Alike but Different*: *lkes* . . . But *lkes* are the creatures that eat through the buds of vines; compare Alcman:

and the wily worm that destroyeth the buds

¹ prob. addressed to Achilles, cf. Arist. *Rh.* 1359a. 3

² cf. Eust. *Il.* 379. 38

³ cf. Theocr. 25. 67

LYRA GRAECA

57

Hdn. μον. λέξ. 44. 10 [πιέζω]. παρὰ δὲ Ἀλκμᾶνα διὰ τοῦ α·
τῷ δὲ σκόλλυν θεὰ¹
καττὰν καρὰν λαβῶσ' ἐπίαζε.²

58

Apoll. Pron. 365 A [π. τῆς σοί]. ὀρθοτονεῖται δὲ καὶ παρ'
'Αλκμᾶνι συνηθῶς Δωριεῦσιν·
ἄδοι Διὸς νόφω χόρος ἀμὸς
καὶ τοί, Φάναξ.³

59

Ibid. 112. 20 πάλιν δὴ ὁ Ἀλκμᾶν τὸ σφέας ἀντὶ ἐνικοῦ ἔταξε
καὶ τὸ <σφοῖς>.⁴
σφοῖς ἀδελφιδεοῖς
κᾶρα καὶ φόνον⁵

60

E.M. Vel. (cf. Zon. 1338) μέγας παρὰ τὸ μήγας, ὃ μὴ ὦν ἐν
τῇ γῇ ἀλλ' ὑπερέχων αὐτῆς· τὸ δὲ μέ⁶ Ἀλκμᾶν·
εἶπε μὲ δαῦτε φαίδιμος Αἴας.

61

Ath. 15. 682 a [π. κάλχης ἀνθους]. τῶν δὲ καλχῶν μέμνηται
καὶ Ἀλκμᾶν ἐν τούτοις·
χρύσιον ὄρμον ἔχων ῥαδινᾶν πετάλοισι
καλχᾶν⁷

¹ τῷ E: mss τῷ: σκ. θεὰ B: mss σκομύνθεα (B), σηομύνθια Egenolff Rh. Mus. 35, 105 ² Nauck: mss κάτ' ἂν καρρὰν μάβως ἐπ. ³ νόφω Sitz. -E: mss δόμφ (through νότφ): mss ὁ χορὸς: Φάναξ Maillaire: mss γ' ἀναξ ⁴ E ⁵ κᾶρα Bek: mss κάραν ⁶ sugg. E, originally μέγ 'greatly, loudly,' cf. ὑπόδρα for ὑπόδρακ (ἔδρανον): mss μὴ context, με quotation:
88

ALCMAN

57

Herodian On Peculiarities: In Alcman the word *πιδέω*, 'to press,' takes the form *πιδέω*; compare:

And the Goddess took and pressed in her hand
the crown-lock of his head.

58

Apollonius Pronouns [on the pronoun *σοι*]: *τοί* 'to thee' is accented by Alcman, in accordance with Doric idiom:

I pray my dance may both please the heart of Zeus
and be acceptable, O Lord, to thee.

59

The Same: Again, Alcman has used *σφέας* 'them' in place of the singular (possessive), and also the adjective *σφοῖς* 'their,' for 'his':

the death and death-spirit of his brother's children ¹

60

Old Etymologicum Magnum: *μέγας*, 'great,' is for *μήγας*, 'that which is not in the earth (*μή γῆ*) but extends above it'; Alcman uses the form *μέ*:

Lo! the illustrious Ajax bragged (talked great).²

61

Athenaeus Doctors at Dinner [on the flower *calcha*]: This flower is mentioned by Alcman, thus:

wearing a golden chain of dainty-petalled calcha-
flowers

¹ cf. 33 ² cf. the death of Ajax son of Oileus (called 'illustrious' *Il.* 23. 779) *Od.* 4. 499 ff., *E.M.* 574. 38, *Eust. Od.* 1447. 10

B's suggestions leave no point in the illustration; mss δ' αἶτε
⁷ Dalecamp; mss βαδινὰν π. καλχὰν

LYRA GRAECA

62

Plut. *Lycurg.* 21 μουσικωτάτους γὰρ ἕμα καὶ πολεμικωτά-
τους ἀποφαίνουσιν αὐτούς·

ῥέπει γὰρ ἅντα τῷ σιδάρῳ
τὸ καλῶς κιθαρίσδην.¹

ὥς ὁ Λακωνικὸς ποιητὴς εἴρηκε.

63

El. Va. ap. Gais. E.M. p. 327 τὸ γὰρ Λακωνικόν ἐστίν
αἰίδην² ἢ αἰίδεν·

μηδέ μ' αἰίδην ἀπέρυκε.

64

Sch. Soph. *O.C.* 1248 [ἐννυχίαν ἀπὸ 'Ριπᾶν]· . . . λέγει δὲ
αὐτὰ ἐννύχια διὰ τὸ πρὸς τῇ δύσει κεῖσθαι μέμνηται δὲ καὶ
'Αλκμᾶν λέγων οὕτω·

'Ρίπας ὄρος ἀνθέον ὕλα
νυκτὸς μελαίνας στέρνον³

65

Bek. *An.* 2. 490 παρ' Ἀλκμᾶνι·

ἦρα τὸν Φοῖβον ὄνειρον εἶδον ;

66

Plut. *Fort. Rom.* 4 οὐ μὲν γὰρ ἀκείθης κατὰ τὸν Πίνδαρον
. . . ἀλλὰ μᾶλλον·

Εὐνομίας <τε> καὶ Πειθοῦς ἀδελφὰ
καὶ Προμαθείας θυγάτηρ,⁴

ὥς γενεαλογεῖ Ἀλκμᾶν.

¹ ῥέπει Scal: mss ἔρπει

² B (bis): mss αἰίδειν

³ Lobeck; mss ἐνθελν ὕλαι and στέρνων

⁴ τε B

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62

Plutarch *Life of Lycurgus*: These quotations show that the Spartans were at once most musical and very warlike:

For to play well upon the lyre weigheth even-
poise with the steel,
as the Spartan poet has said.¹

63

MS. in Gaisford's *Etymologicum Magnum*: For the Laconian form is ἀείδην or ἀείδεν, 'to sing':

Nor yet stay me from singing.²

64

Scholiast on Sophocles [from the night-wrapt Rhipae]: . . . and he calls them night-wrapt because they lie towards the west; and Alcman also mentions them thus:

The wood-beflowered mount of Rhipæ that is the
breast of murky night

65

Bekker *Inedita*: In Alcman:

Then have I dreamt of Phoebus?

66

Plutarch *Fortune of Rome*: For Fortune is not intractable as Pindar says . . ., but rather

Sister of Orderliness and Persuasion, and daughter
of Foresight,

which is her pedigree in Alcman.

¹ cf. Plut. *Fort. Alex.* 2. 2, Terp. 6

² cf. Fav. 115

LYRA GRAECA

67

Sch. Pind. *I.* 1. 56 [ὁ πονήσαις δὲ νόφ καὶ προμαθείαν φέρει]·
ὁ παθὼν καὶ τῷ νῷ προμαθῆς γίνεται· Ἀλκμάν·

πεῖρά τοι μαθήσιος ἀρχά.

68

Eust. *Od.* 1787. 43 λέγουσιν οἱ Αἰολεῖς ἐκ τοῦ φιλω μετοχὴν
φίλεις . . . μήποτε οὖν καὶ τὸ εἶη ῥῆμα Αἰολικόν ἐστιν ἀπὸ τῆς
εἰς μετοχῆς, ἥς κλίσιν παρὰ τοῖς ποιηταῖς εἰπὼν φυλάττεσθαι
(Ἑρακλείδης) παράγει χρῆσιν ἐξ Ἀλκμᾶνος τό·

ἔστι παρέντων μνᾶστιν ἐπιθέσθαι.

69

Apoll. *Pron.* 93. 5 ἄμες Δώριον· Ἀλκμάν·

ὥς ἄμες τὸ καλὸν μελίσκον . . .

οὐκ ἐπίληπτος δὲ ἡ τάσις.

70

Ath. 9. 374 d [π. ὀρνίθων]· οἱ δὲ Δωριεῖς λέγοντες ὕρνιξ τὴν
γενικὴν διὰ τοῦ χ λέγουσιν ὕρνιχος· Ἀλκμάν δὲ διὰ τοῦ σ τὴν
εὐθείαν ἐκφέρει . . . (26. 4), καὶ τὴν γενικὴν <διὰ τοῦ χ>.¹

οἶδα δ' ὀρνίχων νόμῳ
πάντων.²

¹ E

² δ' Herm : *mas* δ'.

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67

Scholiast on Pindar [For he who has suffered, beareth for it forethought in his mind]: A man's mind wins forethought or prudence by his experience; compare Alcman:

Trial surely is the beginning of wisdom.

68

Eustathius on the *Odyssey*: The Aeolians use as participle of φιλέω, 'I love,' φιλείς . . . It may be therefore that the optative εἴη, 'would be,' is an Aeolic word derived from the participle εἶς, 'being, the declension of which, Heracleides says, is observed by the poets, and he gives the following instance of it from Alcman:

Remembrance belongs to them that were there.

69

Apollonius *Pronouns*: ἄμες 'we' is Doric; compare Alcman:

as we the pretty roundelay . . .

and the accentuation ἄμεις is not to be censured.

70

Athenaeus *Doctors at Dinner* [on poultry]: The Dorians, who say δρνιξ for δρνις, 'bird,' use the genitive δρνιχος with a χ, though Alcman uses the σ-form in the nominative . . . (26. 4) and the χ-form in the genitive; compare:

I know the tunes of all the birds.

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71

Bek. *An.* 3. 1182 ἀλλὰ καὶ τὸ Αἴας τὸ παρ' Ἀλκμᾶνι ἔχομεν
σεσημειωμένον ὡς συστέλλον τὸ α . . .

δουρὶ δὲ ξυστῶ μέμνηεν Αἴας αἵματᾶ¹ τε Μέμνων.

. . . ἐν τῇ πέμπτῃ γὰρ χώρα κεῖται, ἐν ᾗ οὐ τίθεται σπονδεῖος ἐν
τροχαϊκῷ μέτρῳ.

72

Sch. *Il.* 1. 222 οὕτως δαίμονας καλεῖ θεοὺς ἦτοι ὅτι . . . ἢ
ὅτι διαιτηταί εἰσι καὶ διοικηταί τῶν ἀνθρώπων, ὡς Ἀλκμᾶν ὁ
λυρικός φησιν·

ὅς *Φέθεν* πάλοις ἔπαλε διανομάς τ' ἐδάσσατο.²
τοὺς μερισμούς, τὰς διαιρέσεις αὐτῶν.

73, 74

Ath. 4. 140 c ἔτι φησὶν ὁ Πολέμων (ἐν *Τῷ* παρὰ Ξενοφῶντι
Κανάθρῳ) καὶ τὸ δεῖπνον ὑπὸ τῶν Λακεδαιμονίων αἵκλον προσαγο-
ρεύεσθαι . . . Ἀλκμᾶν μὲν γὰρ οὕτω φησί·

κῆπὶ τᾶ μύλα δρυφᾶται³ κῆπὶ ταῖς συναικλίαις·
οὕτω τὰ συνδείπνια καλῶν· καὶ πάλιν

αἵκλον Ἀλκμᾶων ἀρμόξατο.⁴

75

Cram. A.O. 1. 159. 30 ἔσκε· . . . καὶ ὁ μὲν ποιητὴς τὴν
ἔρχουσαν συστέλλει ἐν τῷ ἔσκεν, ὁ δὲ Ἀλκμᾶν φυλάττει·

ἦσκέ τις σκαφεὺς ἀνάσσων.

¹ *Herm* : mss αἶμα τὰ ² *ds* : mss also οἱ : mss ἔπαλλει :
διανομάς *B* : mss δαίμονας an ancient corruption, cf. *Aesch.*
Eum. 727, Sch. *Eur. Alc.* 12 : Nauck δαιμονάς ³ mss
δρυφῆται, apparently δρυφάω 'tear the flesh, lament.' cf.
δρύπτω ⁴ mss also ἀρμ.

94

ALCMAN

71

Choeroboscus in Bekker's *Inedita* : Moreover *Άας*, 'Ajax,' we find marked in the texts of Alcman with the α short . . .

With polished spear raves Ajax, and Memnon is athirst for blood.

. . . For it occurs in the fifth place, in which spondees are not found in the trochaic metre.¹

72

Scholiast on the *Iliad* : He calls the gods *δαίμονες* either because . . . or else because they are the arbitrators or dispensers of men, as the lyric poet Alcman says :

who hath allotted them with his own lots and divided unto them his own portions ;

that is, divisions.²

73, 74

Athenaeus *Doctors at Dinner* : Moreover Polemo (in his tract on the Word *Κάναθρον* in *Xenophon*) says that for *δεῖπνον* 'supper' the Spartans use *ἄϊκλον* . . . Alcman at any rate says :

He is mourned at the mill, he is mourned at the mess ;³

meaning by *συναικλῖαι* the public suppers ; and again :

Alcman hath prepared himself a supper,

ἄϊκλον.

75

Cramer *Inedita* (*Oxford*) : And Homer shortens the vowel of the first syllable in the word *ἔσκεν* 'was,' but Alcman keeps it long :

There was once a ditcher was a king.

¹ cf. Zon. 564, Cram. *A.O.* 3. 283. 14, *E.M. Vet.* 92, Draco *Strat.* 12 and 64

² cf. Cram. *A.O.* 4. 409. 16, *Matr.*

An. 409, Sch. Cod. Vind. 49, Cod. Vind. 61

³ *i. e.* by slave and freeman, cf. *Carm. Pop.* 43 Bergk

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76

Apoll. Adv. Bek. An. 2. 563 πρόσθε, πρόσθα, καὶ παρ'
'Αλκμᾶνι οὕτω δεκτέον τὴν συναλοιφήν·

πρόσθ' Ἀπόλλωνος Λυκῆ¹

77

E.M. Vet. ἀφθονέστατον· . . . καὶ τὸ αἰδοιέστατον, ὡς παρ'
'Αλκμᾶνι, οἶον·

σίοισι κἀνθρώποισιν αἰδοιέστατον

78, 79

Apoll. Pron. 96. 23 ἡ ἄμιν Δωρική ἐγκλινομένη συστέλλει
τὸ ι ἐν οἷς προπερισπᾶται·

. . . αἶ γὰρ ἄμιν
τούτων μέλοι·

οἰζυνομέν τε·

ἄμιν δ' ὑπαυλήσει μέλος·

'Αλκμᾶν.

80

Strab. 12. 580 λέγεται δέ τινα φύλα Φρύγια οὐδαμοῦ δεικνύ-
μενα ὥσπερ οἱ Βερέκυντες· καὶ 'Αλκμᾶν λέγει·

Φρύγιον αὐλήσεν μέλος Κερβήσιον.²

81

Heph. 71 καὶ δλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὡς παρ'
'Αλκμᾶνι·

ἑκατον μὲν Διὸς υἱὸν τάδε Μῶσαι κροκόπεπλοι³

¹ πρόσθ' Bast : mss πρὸς ² mss ἤβλησε : Κερβ. B : mss τὸ
Κερβ. (Κεῖρβ.) : Mein. Κερβ. cf. Hesych. Κερβιαῖον ³ ἑκατον
Urs : mss ἑκατὸν

ALCMAN

76

Apollonius *Adverbs*: πρόσθε, 'before,' appears as πρόσθα, and the elision is to be so taken in Alcman:

before Lycean Apollo

77

Old Etymologicum Magnum: ἀφθονέστατον 'most plentiful': . . . and the superlative αἰδοιέστατον 'most reverend' as in Alcman, for instance:

most reverend unto Gods and men

78, 79

Apollonius *Pronouns*: The pronoun ἡμιν 'to us,' as declined in Doric, shortens the ι when it is circumflexed upon the last syllable but one:

Would this were business of ours!

and an acute accent also is put upon the last:

He will accompany our song with music of the flute,
as Alcman says.

80

Strabo *Geography*: There is mention of some Phrygian tribes which cannot be traced, as the Berecynthians; and Alcman says:

He piped a Phrygian tune Cerbesian.¹

81²

Hephaestion *Handbook of Metre* [on the *Ionicum a minore*]: And indeed whole poems have been written in this metre, as in Alcman:

The saffron-robed Muses this to the far-flinging
Son of Zeus

¹ see Lewis and Short *Berecynthus* ² cf. Gram. ap. Herm. *Elem. Doctr. Metr.* 472, Gram. Harl. 332 (as a tetrameter), Tricha 8 fin.

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82

E.M. Vet.

λιγύκορτον πάλιν ἄχει¹

παρ' Ἀλκμᾶνι ἀντὶ τοῦ λιγύκορτον μεταθέσει τοῦ ρ.

83

Plut. *Mus.* 14. οὐ μόνη δὲ κιθάρα Ἀπόλλωνος, ἀλλὰ καὶ αὐλητικῆς καὶ κιθαριστικῆς εὐρετῆς ὁ θεός . . . ἄλλοι δὲ καὶ αὐτὸν τὸν θεὸν φασιν αὐλῆσαι, καθάπερ ἱστορεῖ ὁ ἄριστος μελῶν ποιητῆς Ἀλκμάν.

84

Sch. Theocr. 5. 83 [Κάρνεα]. Πράξιλλα μὲν ἀπὸ Κάρνου φησὶν ὠνομάσθαι τοῦ Διὸς καὶ Εὐρώπης υἱοῦ . . . Ἀλκμάν δὲ ἀπὸ Καρνέου τινὸς Τρωϊκοῦ.

85, 86

Heph. 86 ἀπ' ἐλάσσονός τε ἐπιωνικὸν τρίμετρον ἐστι παρ' Ἀλκμᾶνι· ὃ τὴν μὲν πρώτην ἔχει ἱαμβικὴν ἐξάσημον ἢ ἐπτάσημον, τὰς δὲ ἐξῆς δύο ἐξασήμους ἰωνικάς καθαρὰς, οἶον·

περισσόν· αἱ γὰρ Ἀπόλλων ὁ Λύκῃος·

Ἴνὼ σαλασσομέδοισ', ἂν ἀπὸ μάσδων²

¹ B, cf. Hesych. κορτεῖν: mss λιγυκρύτον (marg. λιγύκυρτον). πάλιν παρ' Ἀ. ἔχει ἀντὶ τοῦ λιγύκυρτον κ.τ.λ.: cf. Suid. λιγυρώτατον· λιγύκορτον, where there has been omission and displacement: ἄχει intrans. as Theocr. 2. 36 ² ἂν Pors: mss σαλασσομέδοισαν, σάλας δμέδοισαν

ALCMAN

82

Old Etymologicum Magnum :

Sound anew the clear-twanging [lyre].

in Alcman ; *λιγύκορον* 'clear-twanging,' instead of *λεγύκορον* by metathesis of *ρ*.

83

Plutarch *On Music* : Not only the lyre belongs to Apollo, but he is the inventor of flute-playing as well as lyre-playing . . . Others say that he played the flute himself, for instance the great lyric poet Alcman.

84

Scholiast on Theocritus [the Carpeian Festival] : Praxilla says that this festival is so called from Carnus son of Zeus and Europa . . . but Alcman from a Trojan named Carneüs.

85, 86

Hephaestion *Handbook of Metre* : The epionic trimeter *a minore* acatalectic occurs in Alcman ; its first part comprises an iambic of six or seven beats, and the rest two six-beat ionics pure, as :

too much ; for if Apollo Lycean

and

The sea-queen Ino, who from her breast ¹

¹ Pors. sugg. for next line *ρίπτειν φάτις γαλασηνὸν Μελικέρταν*, 'cast, 'tis said, the suckling Melicertes'

Strab. 10. 482 [π. Κρήτης]· τὰ δὲ συσσίτια ἀνδρεία παρὰ μὲν τοῖς Κρησὶν καὶ νῦν ἔτι καλεῖσθαι, παρὰ δὲ τοῖς Σπαρτιάταις μὴ διαμεῖναι καλούμενα ὁμοίως <ὡς> πρότερον· παρ' Ἀλκμᾶνι γοῦν οὕτω κεῖσθαι·

φοίναις δὲ καὶ ἐν θιάσοισιν¹
ἀνδρείων παρὰ δαιτυμόνεσσιν
πρέπει παιᾶνα κατάρχειν.²

Ath. 2. 39a [π. νέκταρος]· οἶδα δ' ὅτι Ἀλεξανδρίδης τὸ νέκταρ οὐ ποτὸν ἀλλὰ τροφὴν εἶναι λέγει θεῶν· . . . καὶ Ἀλκμᾶν δέ φησι·

τὸ νέκταρ ἔδμεναι αὐτῶς³

Sch. Pind. O. 1. 91 [ἔταν . . . ἂν οἱ πατὴρ ὑπερ | κρέμασε κάρτερον αὐτῷ (Ταντάλῳ) λίθον]· Ἀλκαῖος δὲ καὶ Ἀλκμᾶν λίθον φασὶν ἐπαιωρεῖσθαι τῷ Ταντάλῳ· ὁ μὲν Ἀλκαῖος . . . , ὁ δὲ Ἀλκμᾶν οὕτως·⁴

ἀνὴρ δ' ἐν ἀρμένοισιν⁵
ἀλιτηρὸς ἦστ' ἐπὶ θάκας καταπέτρας⁶
ὀρέων μὲν οὐδὲν δοκέων δέ.

Cram. A.O. 1. 418. 8 [ὑπαιθα]· λέγεται δὲ καὶ ἄνευ τῆς θα παρὰ Ἀλκμᾶνι καὶ σημαίνει τὸ πρότερον·

. . . ἔπετεν ὕπαι
Ἴππόλοχος, κλέος δ' ἔλαβεν
οὐ νῦν ἀπόσταν·⁷

ἀντὶ τοῦ πρότερον· βαρύνεται.

¹ mss also φοίναις perh. rightly ² πρέπει Urs: mss πρέπε

³ E: mss αὐτοῦς

⁴ B: mss ὅπως or ὅπη part of quotation

⁵ Heck: mss ἄσμ.

⁶ E, θάκας = θάκον, cf. κατάγειος: mss

θ. κατὰ π.

⁷ E: mss ὅποτε ὑπὸ τοῦ Ἴππολόχου κ. δ' ἐβαλλον

ο. ν. ὑπεστάντων: cf. Hesych. ὑπαί· πρὸ τοῦ

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87

Strabo *Geography* [on Crete]: Ephorus says that the public mess is still called ἀνδρεία or 'the men's mess' in Crete, but that at Sparta that name is obsolete, though it occurs in Alcman as follows:

At feasts and in the companies of the men's mess 'tis well beside them that sit at meat to strike up and sing the Paean.¹

88

Athenaeus *Doctors at Dinner* [on nectar]: I know that Alexandrides says that nectar is not the Gods' drink but their food; . . . and Alcman says:

to do nothing but eat of the nectar.²

89

Scholiast on Pindar [woe . . . which his father hung over him, that mighty stone]: Alcaeus and Alcman say that a stone hung over Tantalus; Alcaeus thus (*fr.* 57), and Alcman thus:

He sat, a wicked man, among pleasant things, upon a seat rock-o'erhung, thinking he saw and seeing not.³

90

Cramer *Inedita* (Oxford) [on ὕπαιθα]: This word is also used without the syllable *θα* in Alcman, and it means πρότερον 'formerly':

'Twas long ago that Hippolochus did fall, but he hath received a fame that even now hath not deserted him;

instead of πρότερον; it is accented on the first syllable.

¹ cf. Eust. *Il.* 305. 34, *Men. Rh. Gr.* Walz 9. 135 ² cf. Eust. 1633. 1 ³ the feast was a phantom: cf. Eust. *Od.* 1701. 23

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91

Apoll. Synt. 212 ἡ εὐκτική, ὡς ἔχει τὸ παρ' Ἀλκμᾶνι·
νικῶ δ' ὁ κάρρων.

92

E.M. 506. 20 Κέρκυρ . . . Ἀλκμάν φησι·
καὶ Κέρκυρος ἀγείται
ἀπὸ εὐθείας τῆς Κέρκυρ, ἀλλ' οὐκ εἴρηται.

93

Ibid. 620. 35
ὄκκα δὴ γυνὰ εἶην¹
παρὰ Ἀλκμᾶνι· τὸ ὅτε ὄκα λέγει ἢ διάλεκτος, εἶτα διπλασιόσασα
ὄκκα· περὶ Παθῶν.

94

Eust. Od. 1547. 60 λέγει δὲ καὶ Ἀλκμάν·
τὰν Μῶσαν καταύσεις·²
ἀντὶ τοῦ ἀφανίσεις.

95

Sch. Il. 12. 66 στείνος· οὕτως καὶ τὸ κλειτός, οὐδέτερον γὰρ
γενόμενον βαρύνεται παρ' Ἀλκμᾶνι·
τῶν ἐν Θεσσαλίᾳ κλείτει³

¹ mss τύγη, *Apoll. Bek. An.* γυνή ² B: mss καταύσεις
³ B: mss τῷ ἐν Θεσσαλίᾳ κ.: cf. *Suid.* κλήτος· δόξα, *Hesych.*
κλειτή

ALCMAN

91

Apollonius *Syntax* : The optative, as it is in Alcman :

And may the better win !

92

Etymologicum Magnum : Κέρκυρ, 'Corcyraean' : . . . compare Alcman :

And leads a Corcyraean ;

from the nominative Κέρκυρ, which however does not occur.

93

The Same : Compare Alcman :

[Would that,] when I am a woman grown

The dialect uses δκα for δτε 'when,' and then doubles the κ (*On Inflections*).¹

94

Eustathius on the *Iliad* : And Alcman says :

Thou'lt shout down the Muse ;

instead of 'consume.'²

95

Scholiast on the *Iliad* : στεῖνος, 'a narrow place' : so too the adjective κλειτός, 'famous,' when it becomes a neuter noun, is accented on the first syllable, as in Alcman :

by whose fame in Thessaly

¹ cf. Bek. *An.* 606. 31
αῶω, 'to burn'

² he wrongly connects it with

LYRA GRAECA

96

E. M. Vel. ὑλακόμωροι· ὑλακτικοί, οἱ περὶ τὸ ὑλακτεῖν πονοῦμενοι, τινὲς δὲ τοῦς ὀξυφώνους ὥς καὶ ἐγχεσιμώρους διὰ τὴν ὀξύτητα τῶν δοράτων· μόρον γὰρ λέγουσι Κύπριοι τὸ ὀξύ· βέλτιον δὲ περὶ τὴν ὑλακὴν μεμορμημένοι διὰ τὸ ἐγρηγορέναι· ἢ τὴν ὑλακὴν ὠροῦντες,¹ ὃ ἐστὶν ὀξεῖα χρώμενοι ὑλακῇ· Ἀλκμάν·

μελίσκον ἄτον ἔμ' ὠρῇ²

97

Sch. Ar. Pac. 457 [Ἄρει δὲ μή; Μή. Μηδ' Ἐνυαλίφ γε; Μή]· πρὸς τοὺς οἰομένους τῶν νεωτέρων τὸν αὐτὸν εἶναι Ἄρεα καὶ Ἐνυάλιον . . . Ἀλκμᾶνα δὲ λέγουσιν ὅτε μὲν τὸν αὐτὸν λέγειν, ὅτε δὲ διαιρεῖν.

98

Ραυβ. 3. 18. 6 [π. Ἀμυκλῶν]· ἐς Ἀμύκλας δὲ κατιοῦσιν ἐκ Σπάρτης ποταμός ἐστι Τίασα . . . καὶ πρὸς αὐτῇ Χαρίτων ἐστὶν ἱερὸν Φαέννας καὶ Κλητᾶς, καθὰ δὴ καὶ Ἀλκμάν ἐποίησεν.

99

Athenag. Leg. Christ. 14 Ἀλκμάν καὶ Ἡσιόδος Μήδειαν (θεὸν φέρουσι).

100

Ael. V. H. 12. 36 εἰόκασιν οἱ ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν τῆς Νιόβης παίδων μὴ συνῆδειν ἀλλήλοις . . . Ἀλκμάν δέκα φησὶν.

¹ *E*: i. e. ἑωροῦντες ἢ αἰωροῦντες: mss τῇ ὑλακῇ ὠρ.
² *E*: mss μελίσκονα τὸν ἀμόρη

ALCMAN

96

Old Etymologicum Magnum: ὑλακόμωροι (an epithet of dog *Od.* 14. 29): given to barking busy with barking; or, according to another view, sharp-voiced, like ἐγχεσίμωρος, because of the sharpness of the spears (ἐγχη), for μόρος in the Cyprian dialect means sharp. But it is better to take it as toiling (μορέω) over their barking, because of their keeping awake. Or perhaps raising their bark, that is giving a shrill bark; compare Alcman:

raises for me his insatiable little tune¹

97

Scholiast on Aristophanes [Not to Ares? No. Nor yet to Enyalios? No]: This refers to those of the younger generation who identified Ares with Enyalios . . . Alcman is said sometimes to identify and sometimes to distinguish them.

98

Pausanias *Description of Greece* [on Amyclae]: On the way thither from Sparta is the river Tiasa . . . and near by there is a shrine of the Graces Phaëna and Cleta, as Alcman calls them in a poem.

99

Athenagoras *Mission on behalf of the Christians*: Alcman and Hesiod make a Goddess of Medea.

100

Aelian *Historical Miscellanies*: The ancients appear to disagree upon the number of Niobe's children . . . Alcman says it was ten.

¹ perh. of a bird's song, or of a rival poet's chorus (the God speaking)?

LYRA GRAECA

101

Plut. *Hdt. mal.* 14 καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐχ Ὅμηρος, οὐχ Ἡσίοδος, οὐκ Ἀρχίλοχος, οὐ Πείσανδρος, οὐ Στῆσίχορος, οὐκ Ἀλκμάν, οὐ Πίνδαρος, Αἰγυπτίου ἔσχον λόγον Ἡρακλέους ἢ Φοίνικος, ἀλλ' ἓνα τοῦτον ἴσασι πάντες Ἡρακλέα τὸν Βοιωτὸν ὁμοῦ καὶ Ἀργεῖον.

102

Tz. *Il.* 65. Herm: Θαλῆς, Πυθαγόρας, Πλάτων τε καὶ οἱ Στωϊκοὶ διαφορὰν ἴσασι δαιμόνων τε καὶ ἡρώων . . . Ὅρφεὺς δὲ καὶ Ὅμηρος, Ἡσιόδός τε καὶ Ἀλκμάν ὁ λυροποιὸς καὶ οἱ λοιποὶ ποιηταὶ ἀλλήν ἄλλως ταῦτα ἐκδέχονται.

103

Eust. *Il.* 1154. 25 καὶ ὅτι Ἀκμονίδαι οἱ Οὐρανίδαι δηλοῦσιν οἱ παλαιοί, ὡς δὲ Ἀκμων¹ ὁ οὐρανὸς ὁ Ἀλκμάν, φασιν, ἱστορεῖ.

104

Ath. 14. 624 b [π. τῆς Φρυγιστὶ ἀρμονίας]· ταύτην δὲ τὴν ἀρμονίαν Φρύγες πρῶτοι εὔρον καὶ μετεχειρίσαντο. διδὲ καὶ τοὺς παρὰ τοῖς Ἕλλησιν αὐλητὰς Φρυγίους καὶ δουλοπρεπεῖς τὰς προσηγορίας ἔχειν· οἶός ἐστιν ὁ παρὰ Ἀλκμᾶνι Σάμβας καὶ Ἀδων καὶ Τῆλος.²

105

Sch. *Il.* 3. 250 [Λαομεδοντιάδῃ]· μήτηρ Πριάμου, ὧς φησι Πορφύριος ἐν τῷ Περὶ τῶν Παραλελειμμένων τῷ Ποιητῇ Ὀνομάτων, κατὰ μὲν Ἀλκμᾶνα τὸν μελοποιὸν Ζευξίππῃ, κατὰ δὲ Ἑλλάνικον Στρυμῶ.

106

Plut. *Mus.* 5 τοῦ δὲ Πολυμνάστου καὶ Πίνδαρος καὶ Ἀλκμάν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

¹ B, cf. Eust. *Il.* 1150. 59, Hesych. ἄκμων: mss Ἀκμονος

² B sugg. Τύλος

ALCMAN

101

Plutarch *Malignity of Herodotus*: And yet among the ancient men of letters neither Homer, nor Hesiod, nor Archilochus, nor Peisander, nor Stesichorus, nor Alcman, nor Pindar, knew anything of an Egyptian or Phoenician Heracles, but all know this one Heracles who was both of Boeotia and of Argos.

102

Tzetzes on the *Iliad*: Thales, Pythagoras, Plato, and the Stoics, know of a distinction between *daemones* or 'spirits' and *heroes* or 'demigods' . . . but Orpheus, Homer, Hesiod, Alcman the lyrist, and the other poets sometimes distinguish them and sometimes not.

103

Eustathius on the *Iliad*: The ancients explain that the sons of Heaven were Acmonidae or 'sons of Acmon,' and Alcman is said to tell us that Acmon is Heaven.¹

104

Athenaeus *Doctors at Dinner* [on the Phrygian 'mode']: This mode was first invented and practised by the Phrygians, and that is why flute-players in Greece have Phrygian names like those of slaves, for instance Sambas, and Adon, and Telus, in Alcman.

105

Scholiast on the *Iliad* [Son of Laomedon]: Priam's mother, as we are told by Porphyrius in his book *On the Names omitted by Homer*, was according to the lyric poet Alcman Zeuxippè, but according to Hellanicus Strymo.

106

Plutarch *Music*: Polymnastus is mentioned by the lyric poets Pindar and Alcman.

¹ Some make Acmon father of Heaven

LYRA GRAECA

107

Aristid. 2. 272 ὑπὲρ τῶν Τετάρων· ἀλλ' ὅμως ἐὼ ταῦτα Πλάτωνος χάριν· ἔστω τὸ γειτόνημα ἄλμυρόν, ὥς φησιν.

Sch. *ad loc.* ἄλμυρόν γειτόνημα· Ἀλκμᾶν ὁ λυρικός τοῦτο εἶπεν· ἀντὶ τοῦ τὸ κακόν ἐστὶν γείτονα ἔχειν τὴν θάλασσαν . . . λέγει οὖν ὁ ῥήτωρ· Συγχωρῶμεν, φησί, ταῖς Ἀθήναις τὴν θάλατταν προσοικεῖν.

Arsen. 43

ἄλμυρόν γειτόνημ' ἔμβλεπε πρόσω.¹

108

Aristid. 2. 508 π. τοῦ Παραθέγματος· ἐτέρωθι τοίνυν, καλλωπιζόμενος παρ' ὅσοις εὐδοκίμει τοσαῦτα καὶ τοιαῦτα ἔθνη καταλέγει (ὁ Ἀλκμᾶν), ὥστ' ἔτι νῦν τοὺς ἀθλίους γραμματιστὰς ζητεῖν οὐ γῆς ταῦτ' ἐστί,² λυσιτελεῖν δ' αὐτοῖς καὶ μακράν, ὥς ἔοικεν, ἀπελθεῖν ὁδὸν μᾶλλον ἢ περὶ τῶν Σκιαπόδων ἀνήνυτα πραγματεύεσθαι.

109

Strab. 1. 43 Ἡσιόδου δ' οὐκ ἂν τις αἰτιάσαιτο ἄγνοιαν, Ἡμίκυνας λέγοντος . . . οὐδ' Ἀλκμᾶνος Στεγανόποδας ἱστοροῦντος.

110

Diod. Sic. 4. 7 ταύτας γὰρ οἱ πλεῖστοι τῶν μυθογράφων καὶ μάλιστα δεδοκιμασμένοι φασὶ θυγατέρας εἶναι Διὸς καὶ Μνημοσύνης, ὀλίγοι δὲ τῶν ποιητῶν, ἐν οἷς ἐστὶ καὶ Ἀλκμᾶν, θυγατέρας ἀποφαίνονται Οὐράνου καὶ Γῆς.

¹ E, for metre cf. 131 : mss πόρρω

² mss εἶναι

ALCMAN

107

Aristides *The Four Great Athenians*¹: But I will admit this in Plato's favour; granted the 'brackish [or bitter] neighbour,' as he calls it (*Laws* 475 a).

Scholiast on the passage: Brackish neighbour: from Alcman the lyrist, meaning 'it is a bad thing to have the sea for a neighbour.' . . . So the orator means 'let us admit that Athens was situate near the sea.'

Arsenius *Violet-Bed*:

Look thou from afar upon a brackish neighbour.

108

Aristides *On the Extemporised Addition*: In another passage, by way of displaying the greatness of his own fame, Alcman makes so preposterous an enumeration of peoples, that the hapless scholar to this day is trying to find out where in the world they can be, and it would pay him better, I think, to retrace his steps for many miles than to spend his time over the Sciapods or Shadow-feet.

109

Strabo *Geography*: One can hardly charge Hesiod with ignorance for speaking of the Demi-dogs . . . nor yet Alcman for mentioning the Steganopods or Shelter-feet.²

110

Diodorus of Sicily *Historical Library*: For most of the mythologists, and these the most approved, say that the Muses are the daughters of Zeus and Memory, but a few of the poets, and among these Alcman, represent them as daughters of Heaven and Earth.³

¹ Miltiades, Themistocles, Pericles, Cimon ² cf. Strab. 7. 299, Cram. *A.O.* 3. 370. 8 ³ see however 43 and 50; cf. Sch. Pind. *N.* 3. 16

LYRA GRAECA

111

Hesych.

ἄανθα·

εἶδος ἐνωτίου παρὰ Ἀλκμᾶνι, ὡς Ἀριστοφάνης.¹

112

Cram. A.O. 1. 55. 7 ἀγάζω . . . τὸ θαυμάζω, ὅπερ παρὰ ἀγῶ, ἔστιν δὲ παρ' Ἀλκμᾶνι·

αὐτὸν ἀγᾶ,

ἀφ' οὗ καὶ ἔγηναι καὶ ἔγαμαι.

113

Eust. II. 314. 41 [ἀγέρωχοι]· . . . δηλοῖ δέ φασιν οὕτως ἡ λέξις τοὺς σέμνους, ὡς Ἀλκμᾶν βούλεται.

114

Steph. Byz. Αἰγιαλός . . . τὸ ἐθνικὸν Αἰγιαλεύς, τὸ θηλυκὸν Αἰγιαλέια, καὶ

Αἰγιαλῖς

παρ' Ἀλκμᾶνι.

115

Arg. Theocr. 12 καὶ Ἀλκμᾶν τὰς ἐπεράστους κόρας²

αἰτίας

λέγει.

¹ B: mss ἡ Ἀριστοφάνει ² there was an ancient corruption χορδὰς appearing elsewhere in this Arg. and in E.M. 43. 40; cf. E.G. 23. 3. 12

ALCMAN

111

Hesychius *Glossary*: ἄνθα, a kind of
earring

in Alcman, according to Aristophanes.¹

112

Cramer *Inedita* (Oxford): ἀράζω . . . 'to wonder,' from
ἀγῶ, which occurs in Alcman; compare:

marvels at him;

from this come ἄγημι and ἄγαμαι.

113

Eustathius on the *Iliad*: They say that the word ἀγέρωχοι
thus used means 'the proud,' as Alcman intends it.

114

Stephanus of Byzantium: Αἰγιαλός . . . the ethnic ad-
jective is Αἰγιαλεύς, with feminine Αἰγιαλεία and in Alcman
Αἰγιαλῖς,

woman of Aegialus

115

Argument to Theocritus: And Alcman calls beloved
maidens ἀῖτίαι

darlings.²

¹ cf. Cram. *A.P.* 4. 84. 18 (ἀνθα)
and 12

² cf. *E.G.* 25. 3

LYRA GRAECA

116

Hesych. ἀλιβάπτοις· <πορφυροῖς. |

ἀλίβαπτον·> ¹

πορφυρᾶν ὄρνιν· Ἀλκαῖος καὶ Ἀλκμάν.²

117

Steph. Byz.

Ἀννίχωρον·

μέμνηται Ἀλκμάν· οἱ οἰκοῦντες Ἀννίχωροι καὶ Ἀννίχωρες, πλησίον Περσῶν κείμενοι.

118

Ibid.

Ἀράξαι

ἢ Ἀραῖοι· ἔθνος Ἰλλυρίας, ὡς Ἀλέξανδρος Κορνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμᾶνι Τοπικῶς Εἰρημένων.

119

Ibid. Ἀρρυβα· τὸ ἐθνικὸν

Ἀρρύβας·

οὕτω καὶ Ἀλκμάν.³

120

Ibid.

Ἀσσός

. . . Ἀλέξανδρος δ' ὁ Κορνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμᾶνι Τοπικῶς Ἰστορημένων Μυτιληναίων ἄποικον ἐν τῇ Μυσίᾳ φησὶν Ἀσσόν, ὅπου ὁ σαρκοφάγος γίγνεται λίθος.

¹ two separate entries : so B

² mss Ἀχαιὸς καὶ ἀλ. μάς

³ mss also Ἀρρυβα and Ἀρρύββας

ALCMAN

116

Hesychius Glossary :

Dipt-in-the-Sea :

a purple bird, Alcaeus and Alcman.

117

Stephanus of Byzantium Lexicon :

Annichorum :

mentioned by Alcman: the inhabitants are Annichori or Annichores and are situate near Persia.

118

The Same :

Araxae

or Araxi : a race of Illyria, according to Alexander Cornelius in his tract on the *Place-Allusions of Alcman*.

119

The Same : Arrhyba : the adjective is 'Appóbas,

Arrhyban,

for it is so in Alcman.

120

The Same :

Assus

. . . But Alexander Cornelius in his tract on the *Place-Allusions of Alcman* says that it is a Mytilenaeon colony in Mysia, where they find the sarcophagus or flesh-consuming stone.

113

LYRA GRAECA

121

Steph. Byz. Γάργαρα· πόλις τῆς Τρφάδος . . . Ἀλκμάν δὲ
θηλυκῶς τὴν

Γάργαρον

φησίν.

122

Ibid. Γραικός· ὁ Ἑλλήν, ὀξυτόνως, ὁ Θεσσαλοῦ υἱός, ἀφ' οὗ
Γραικοί οἱ Ἕλληνες.

Γραίκα

δὲ παρὰ Ἀλκμᾶνι ἢ τοῦ Ἑλλήνος μήτηρ.¹

123

Ibid. Ἰσσηδόνες· ἔθνος Σκυθικόν . . . Ἀλκμάν δὲ μόνος

Ἰσσηδόνας²

αὐτούς φησιν· εὐρίσκεται δὲ ἡ δευτέρα παρ' ἄλλοις διὰ τοῦ ε.

124

E.G. 395. 52 μνήμη . . . Ἀλκμάν δὲ

φρασίδορκον³

αὐτὴν καλεῖ· βλέπομεν γὰρ τῇ διανοίᾳ τὰ ἀρχαῖα.

125

Cram. A.O. 1. 55. 21 σεσημείωται τὸ κάρχαρος . . . καὶ τὸ
θηλυκὸν παρ' Ἀλκμᾶνι·

καρχάραισι φωναῖς⁴

¹ E: mss Γραικες (or Γραιές) δ. π. Ἀ. αἱ τῶν Ἑλλήνων μητέρες

² mss also Ἀσσεδ., Ἀσεδ.

³ O. Müller: mss φασὶ δόρκον: Headl. φασὶ δορκών, cf. Ἀγιδών (1), κινώ, φυσώ κ.τ.λ.

⁴ mss καρχάρεσι φ.

ALCMAN

121

Stephanus of Byzantium *Lexicon*: Gargara: a city of the Troad . . . Alcman makes it

Gargarus

of the feminine gender.

122

The Same: Γραικός, 'Graecus': Hellen—accented oxytone—the son of Thessalus, whence the Hellenes came to be called Greeks. And

Graeca

in Alcman is the mother of Hellen.

123

The Same: Issedones: a tribe of Scythia . . . Alcman is peculiar in calling them

Essedones;

the second syllable is found with the e short in other writers.

124

Etymologicum Gudianum: μνήμη, 'Memory': Alcman calls her

she that looks with the mind;

for we view the past with the eye of the intellect.

125

Cramer *Inedita (Oxford)*: The word κάρχαρος 'sharp' has been marked in our texts . . . and it is found in the feminine in Alcman; compare

with sharp voices

LYRA GRAECA

126

Zonar. 1190

κερκολύρα·

οὕτως δ' Ἀλκμᾶν ἐχρήσατο ἀντὶ τοῦ κρεκούρα . . . τὸ δὲ κερκο-
λύρα ἡχητικὴ λύρα· τὸ γὰρ κρέκε κρέκε ἡχὸς ἐστὶ τῆς κιθάρας.

127

Steph. Byz. Πιτυούσσαι· νῆσοι διάφοροι, ἅς

Πιτυώδεις

καλεῖ Ἀλκμᾶν.

128

E.M. 663. 54

Περίηρος·

ἐκ τοῦ Περιήρης, ἄρον τὸ η Περιήρης· ταύτη ἴαν σοι προτεθῇ παρ'
Ἀλκμᾶνι ὅτι κλῖνον αὐτό, μὴ κλίνης· οὐ γὰρ ἀκολουθεῖ ἢ κατάληξις,
εἰ γένοιτο Περιήρους, πρὸς τὴν Περιήρης¹ εὐθείαν. περὶ Παθῶν.

129

Suid. χθονία . . . καὶ παρ' Ἀλκμᾶνι δέ, ὅτε φησὶ

χθόνιον τέρας

ἐπὶ τῆς Ἑριδος, τινὲς ἀντὶ τοῦ στυγνὸν ἐδέξαντο, ἔνιοι δὲ ἀντὶ τοῦ
μέγα, ἐπεὶ πρὸς αὐτὴν λέγει.

¹ mss Περιήρης

116

ALCMAN

126

Zonaras Lexicon : κερκoλύρα : Alcman used this form instead of κρεκολύρα . . . it means

sounding lyre,

kreke-kreke being the sound of the cithara.¹

127

Stephanus of Byzantium : Pityussae : various islands, called

Pityōdes

by Alcman.²

128

Etymologicum Magnum : Περήρης,

Periers,

from Περήρης, 'Perieres,' with loss of η ; if it is set you to decline in this form in Alcman, refuse to do so ; for the termination, if it becomes Περήρους in the genitive, does not correspond to the nominative Περήρης.³ (*On Inflections.*)⁴

129

Suidas' Lexicon : χθονία 'earthy, infernal' : . . . and in Alcman, when he says of Strife

infernal monster,

some commentators take it in the sense of 'abhorrent,' others in the sense of 'great' because he is addressing her.

¹ cf. *E.M.* 506. 17, Suid. κερκoλύρα ² cf. Eust. *Il.* 355. 45

³ cf. μάκαρς (29) ; P. was father of Tyndareüs ⁴ cf. *fr.* 133

.Δ'

ἜΡΩΤΙΚΩΝ

130

Ath. 13. 600 f [π. ἔρωτος]: Ἀρχύτας δ' ὁ ἁρμονικός, ὡς φησὶ Χαμαιλέων, Ἀλκμᾶνα γεγονέναι τῶν ἐρωτικῶν μελῶν ἡγεμόνα καὶ ἐκδοῦναι πρῶτον μέλος ἀκόλαστον ὃν τὰ¹ περὶ τὰς γυναῖκας καὶ τὴν τοιαύτην μούσαν εἰς τὰς διατριβάς· διδὼν καὶ λέγειν ἐν τινὶ τῶν μελῶν·

Ἔρωσ με δαῦτε Κύπριδος Φέκατι²
γλυκὺς κατείβων καρδίαν ἰαίνει.

λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἐρασθείη,³ ποιητρίας μὲν οὐσης δυναμένης δὲ καὶ διὰ τὴν ὁμιλίαν τοὺς ἐραστὰς προσελκύσασθαι· λέγει δὲ οὕτως περὶ αὐτῆς·

τῷ Φαδεᾷν Μωσᾶν⁴ ἔδειξε
δῶρον μάκαιρα παρθένων⁵
ἅ ξανθὰ Μεγαλοστράτα.

131

Heph. 82 [π. κρητικῶν]: καὶ εἶη ἂν ἐξάμετρον καταληκτικὸν τὸ καλούμενον τοῦ Ἀλκμᾶνος ἐκ μόνων ἀμφιμάκρων·

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρωσ οἶα
<παῖς>⁶ παῖσδει
ἄκρ' ἐπ' ἄρθρ' ἦκα βαίνων⁷ τὸ 'μή μοι θίγῃς
τῷ κυπαιρίσκῳ.

¹ mss ὄντα καὶ ² B: mss δ' αὐτε and ἔκατι ³ μετρίως Schw: ἐρασθείη Cob: mss συμμέτρως ἐρασθεῖς ⁴ τῷ Φαδεᾷν E, context requires 'me': Μωσᾶν Steph: mss τοῦ θ' ἀδεῖαν μούσαν ⁵ mss also μακάριρα παρθένων ⁶ Bent: ⁷ E: mss ἄνθης καβαίνων, ἄνθηκα βαίνων: Pauw ἄνθη καβαίνων, E once ἄνθρουσκα βαίνων, but a child cannot walk on, or down on to, the tips of flowers

ALCMAN

Book IV

LOVE-SONGS

130

Athenaeus *Doctors at Dinner* [on love]: Archytas the writer on musical theory maintains according to Chamaeleon that the originator of love-songs was Alcman, and that he was the first to give out to the schools¹ song that was licentious in matters concerning women, and other poetry of that kind, and that hence he says in one of his songs:

Lo, at the Cyprian's hest, sweet Love distils upon me and melts my heart.

And he says too that he fell wildly in love with Megalostrata, who was both a poetess and had the power of attracting lovers by her conversation. He speaks of her thus:

. . . to whom hath been shown the gift of the sweet Muses at the hands of one that is right happy among maidens, to wit the flaxen-haired Megalostrata.

131

Hephaestion *Handbook of Metre* [the cretic]: And it will be a catalectic hexameter—namely that called Alcman's—composed entirely of cretics, as:

It is not Aphroditè; but wild Love, like a child, plays me touch-me-not-with-your-little-reed, treading softly on tiptoe.²

¹ *i.e.* set choruses to learn in the song-schools: cf. Theophr. *Char.* 30. 18 *ἱμάτιον ἐκδοῦναι πλῦναι*, 'send his cloak to be cleaned' ² ref. to some game like our 'touch' or 'tig'; he means he is not really in love, it is 'only a flutter'

LYRA GRAECA

132

Apoll. Pron. 83. 3 ἡ σέ ὁμοίως πρὸς πάντων κοινή· Δωριεῖς
διὰ τοῦ τ . . .

πρὸς δὲ τὲ τῶν φίλων

Ἀλκμάν.

133

E.M. 622. 44 ὁλοοίτροχος . . . ἐκ δὲ τοῦ ὁλός γίνεται ἡ
κλητική ὁλόε, καὶ κατὰ συγκοπὴν ὀλέ, ἐὰν δὲ ὁλός ᾖ ἡ εὐθεΐα,
γένεοιτ' ἂν ἡ κλητική ὀλέ καὶ οὐκ ἔστι συγκοπή· οἶον·

ἔχει μ' ἄχος, ὦ 'λὲ δαῖμον.¹

τοῦτο περὶ Παθῶν Ἡρωδιανός.

134

Prisc. 2. 17. 11 Keil: Hiatus quoque causa solebant illi
interponere F, quod ostendunt et poetae Aeolide usi,
Aleman:

καὶ χεῖμα πῦρ τε δάφιον

135

Cram. A.O. 1. 287. 4 καὶ εἶκα, ὃ σημαίνει τὸ ὁμοιω·

εἶκας μὲν ὠραίῳ λίνῳ.²

παρὰ Ἀλκμᾶν.

136

Ath. 3. 81 f [π. μήλων]· Ἀλκμάν δὲ τὸ στρουθίον μήλον,
ὅταν λέγῃ·

μῆον ἢ κοδύμαλον·

Ἀπολλόδωρος δὲ καὶ Σωσίβιος τὸ Κυδάνιον μήλον ἀγορεύουσιν.

¹ ὦ 'λὲ: mss ὦ λὲ here, elsewh. ὦλε
1404, Hdn., οἶκας, elsewhere εἶκας

² mss here, Bek.

ALCMAN

132

Apollonius Pronouns: The pronoun *σε*, 'thee,' occurs in all dialects—in the Dorian in the form *τέ*; compare Alcman:

By our friends I adjure thee

133

Etymologicum Magnum: The vocative of *δλοός*, 'destructive,' is *δλοέ* or by syncope *δλέ*, or if *δλός* be taken for the nominative then there is no syncope, as:

I am in pain, thou destroying spirit.¹

This comes from Herodian *On Inflections*.

134

Priscian Principles of Grammar: To avoid hiatus, too, they inserted digamma, as the poets who use Aeolic show, for instance Alcman:

And storm and destroying fire²

135

Cramer Inedita (Oxford): And *εἰκα*, which means 'to be like,' as

Thou 'rt like to ripe flax;

in Alcman.³

136

Athenaeus Doctors at Dinner [on apples]: Alcman means the *struthian* apple when he says:

As small as a *codymalon*,⁴

though Apollodorus and Sosibius take it as a quince.

¹ cf. Cram. *A.O.* 2. 461. 32 (*Ἀλκμανικόν*), 1. 442, Sch. *Il.* 10. 134 ² cf. *Ibid.* 21 ³ cf. *Ibid.* 4. 368. 19, 415. 22, Bek. *An.* 3. 1294. 5, 1404, Choer. *Epim.* Gais. 2. 587, 871, Hdn. *μον.* λέξ. 24. 9 ⁴ perh. = medlar

Ε'

ΣΤΜΠΟΤΙΚΩΝ

137

Ath. 10. 416 d [π. πολυφαγίας τῆς Ἀλκμᾶνος]. κὰν τῷ ε' δὲ ἐμφανίξει αὐτοῦ τὸ ἀδηφάγον λέγων οὕτως·

ὥρας δ' ἔσηκε τρεῖς, θέρος
καὶ χεῖμα χῶπάραν¹ τρίταν,
καὶ τέτρατον τὸ Φῆρ, ὅκα²
σάλλει μὲν ἐσθίεν δ' ἄδαν³
οὐκ ἔστι . . .

138

Ibid. 3. 110 f μακωνίδων δ' ἄρτων μνημονεύει Ἀλκμᾶν ἐν τῷ πέμπτῳ⁴ οὕτως·

κλίνει μὲν ἑπτα καὶ τόσαι τράπεσσαι
μακωνίδων ἄρτων ἐπιστεφεῖσαι
λίνῳ⁵ τε σασάμῳ τε, κῆν πελίχναις
πέδεσσι χρυσόκολλα.⁶

ἔστι βρωμάτιον διὰ μέλιτος καὶ λίνου.

¹ cf. Boisacq s.v. ὀπώρα: mss χεῖμαχῳ παρὰν, χεῖμᾶν ὀπώραν
² Schw.-B: mss τὸ ηροκάς, τὸ κρόκάς ³ Pors: mss ἀλλ' εἰ
μὲν ἔσθαι ἐν δάδαν ⁴ Schw: mss ε', ἰεω, ἰεω, πεντεκαϊδεκάτῳ
⁵ Kaib: mss ἐπιστεφοῖσαι λ., -φοῖ σε λ., -φεῖς σελίνῳ: gen.

ALCMAN

Book V

DRINKING-SONGS

137

Athenaeus *Doctors at Dinner* [on the voracity of Alcman]:
And in his fifth Book he shows his gluttony thus:

And seasons made he three, summer and winter
and the third the autumn, and a fourth also, to wit
the spring, when things do flourish and grow but
one cannot eat his fill.

138

The Same: Poppy-cakes are mentioned by Alcman in his
fifth Book thus:

Seven couches and as many tables crowned with
poppy-cakes and linseed and sesame,¹ and set among
the flagons cups of damaskt gold;

it is a sweetmeat made with honey and linseed.²

¹ *i. e.* cakes flavoured with them, or 'poppy-cakes both of
linseed and of sesame'; this is a drinking-bout not a feast

² *i. e.* these and poppy

Schn: mss dat: πελίχνης: cf. Ath. 11. 495 c

B: mss πέδεσσι, πέδαισι: χρυσ.: sc. ἐκπώματα

³ πέδεσσι

Ath. 1. 31 c [π. οἰνῶν]. Ἀλκμᾶν δέ που ἄπυρον οἶνον καὶ ἄνθεος ὕσδοντά φησι τὸν ἐκ Πέντε λόφων, ὅς ἐστι τόπος Σπάρτης ἀπέχων στάδια ἑπτὰ, καὶ τὸν ἐκ Δευθιάδων, ἐρύματός τινος, καὶ τὸν ἐκ Καρύστου, ὅς ἐστι πλησίον Ἀρκαδίας,¹ καὶ τὸν ἐξ Οἰνούντος καὶ τὸν ἐξ Ὀνόγλων καὶ Σταθμῶν· χωρία δὲ ταῦτα πάντα πλησίον Πιτάνης· φησὶν οὖν οἶνον δ' Οἰνουντιάδαν ἢ Δένθιν ἢ Καρύστιον ἢ Ὀνογλιν² ἢ Σταθμίταν· ἄπυρον δὲ εἶπε τὸν οὐχ ἠψημένον.

e. g. ἄπυρον τε Φοῖνον καὶ ἄνθεος
 ὅσδοντα, τὸν μὲν Πέντε λόφων,
 τὸν δὲ τὸν Φοιουντιάδαν
 ἢ Δένθιν ἢ Καρύστιον ἢ
 Ὀνογλιν ἢ Σταθμίταν.

Hesych. κλεψίαμβοι· Ἀριστόξενος· μέλη τινα παρ' Ἀλκμᾶνι.

Ath. 14. 648 b πόλτου δὲ μνημονεύει Ἀλκμᾶν οὕτως·

ἤδη παρέξει πυάνιον τε πόλτον
 χίδρον τε λευκὸν κηρίναν θ' ὀπώραν.³

ἔστι δὲ τὸ πυάνιον, ὥς φησι Σωσίβιος, πανσπερμία ἐν γλυκεῖ ἠψημένῃ, χίδρον δὲ οἱ ἐφθοῖ πυροί, κηρίναν δὲ ὀπώραν λέγει τὸ μέλι.

¹ καὶ τὸν ἐκ Καρ. — Ἀρκαδίας transp. Pors. from after Σταθμίταν ² cf. Hesych. ὀνιγλιν· εἶδος οἶνου and Δένθις· οἶνος· Λακῶνες ³ cf. 137: mss τ' ὀπώραν

¹ cf. Strab. 10. 446, Eust. II. 281. 10, 1449. 12, 1633. 51, Steph. Byz. Κάρυστος ² these iambic fragments may be of

ALCMAN

139

Athenaeus *Doctors at Dinner* [on wines]: Alcman says, I think: 'That wine unfired and of finest scent which comes from the Five Hills,' which is about a mile from Sparta, and that of Denthiaades, a frontier-post, and that of Carystus, which is nearly in Arcadia, and that of Oenus, Onogli, and Stathmus, which are all in the neighbourhood of Pitane—in his own words:

That wine unfired and of the finest scent, either that which comes from the Five Hills, or that which is the wine of Oenus, or else the Denthian or the Carystian, or the wine of Onogli or of Stathmi . . .

where by 'unfired' he means 'not boiled.'¹

140

Hesychius *Glossary*: κλεψιαμβοι, 'hidden iambics': according to Aristoxenus these are certain lyric poems in the works of Alcman.²

141

Athenaeus *Doctors at Dinner*: Porridge is mentioned by Alcman, thus:

Forthwith shall you have raisin-wine porridge, white frumenty, and the waxen fruits of the bee;

and this kind of porridge, according to Sosibius, is all-seeds boiled in wine of raisins, frumenty is boiled wheat-corns, and the waxen fruits are honey.³

this sort; they were recited to music, cf. Ath. 14, 636 b, where for κλεψιαμβους we should read κλεψιαμβύκας, the instrument used ² cf. Eust. *Od.* 1563. 1, 1735. 50

125

LYRA GRAECA

142

Cram. A.O. 1. 60. 24 ἐὰν δ' ὦσιν ἐκ τοῦ ε οὐκέτι (γίνεται
τροπή τοῦ η εἰς α μακρόν)· ἔλατος ἱππήλατος· Ἀλκμάν·

λεπτὰ δ' ἄταρπος νηλεὲς δ' ἀνάγκα·¹

ἐκ γὰρ τοῦ ἐλεεινῆς.

143

Ath. 14. 636 f [π. μαγάδιδος]· καὶ Ἀλκμάν δέ φησι·

μάγαδιν δ' ἀποθέσθαι

144

E.M. 171. 7 αὔσιον· καὶ ὁ μὲν Ἰβυκος αὔσιον λέγει . . . ὁ
δὲ Ἀλκμάν·

ταυσία πάλλα κέω.²

S'

145

Apoll. Pron. 107. 11 Αἰολεῖς μετὰ τοῦ F κατὰ πᾶσαν πτῶσιν
καὶ γένος . . . καὶ Ἀλκμάν δὲ συνεχῶς Αἰολίζων φησί·

τὰ Fὰ κάδεα³

¹ νηλεὲς B: mss ἀνηλὲς
παλλακίῳ, πολλακίῳ

² E (perh. ταῦσία): mss
³ Fὰ B: mss εα

126

ALCMAN

142

Cramer *Inedita* (Oxford): But if they begin with ε the change from η to long α does not take place, for instance *ἐλατος* *ἰππῆλατος*; compare Alcman:

Thin is the thread and pitiless the necessity;¹

for *νηλεής*, 'pitiless,' is derived from *ἐλεεινή*, 'pitiable.'

143

Athenaeus *Doctors at Dinner* [on the musical instrument called *magadis*]: And Alcman, too, says:

to lay aside the lute

144

Etymologicum Magnum: *αἰσιον*, 'idle, useless': Ibycus uses this form . . . but Alcman *ταύσιος*; compare:

I will lie an idle ball.²

BOOK VI³

145

Apollonius *Pronouns*: The Aeolians use the digamma-forms in every case and gender . . . and Alcman is regularly Aeolic in:

his own troubles

¹ thread *B*; 'one of the Fates was' *Ἀταρπώ* Sch. *Od.* 7, 197'
² *i. e.* thrown down and not played with ³ the contents
of this Book being unknown, I have put into it all the
remaining fragments of a personal type

Sch. Aristid. ὑπὲρ τῶν Τεττάρων 3. 490 ὁ Κρής δὴ τὸν πόντον· παροιμία ἐπὶ τῶν εἰδότην μὲν προσποιουμένων δ' ἀγνοεῖν· ἀντὶ τοῦ νησιώτης ἀγνοεῖ τὴν θάλατταν . . . λέγεται δὲ ἡ παροιμία καὶ οὕτως· ὁ Σικελὸς τὴν θαλάτταν . . . Ἀλκμᾶν δ' ὁ λυρικὸς μέμνηται τῆς παροιμίας.

E. M. 22. 23 ἄζω . . . ὁ δὲ Ἡρωδιανὸς ἐν τῷ περὶ Παθῶν λέγει, ὅτι παράγωγόν ἐστιν ἀπὸ τοῦ ἄγος ἀγίζω καὶ κατὰ συγκοπὴν ἄζω . . . πόθεν δὲ δῆλον; ἐκ τοῦ τὸν Ἀλκμᾶνα εἰπεῖν

ἀγίσδεο

ἀντὶ τοῦ ἄζεο.

Hesych.

βλήρ·

δέλεαρ· τὸ δὲ αὐτὸ καὶ αἶθμα·¹ παρὰ Ἀλκμᾶν·² ἡ λέξις.

E. M. 228. 25 γεργύρα· ὁ ὑπόνομος, κυρίως δι' οὗ τὰ ὕδατα φέρεται τὰ ὕμβρια . . . ζητεῖ εἰς τὰ γόργυρα· ὁ δὲ Ἀλκμᾶν διὰ τοῦ ε

γεργύρα³

φησί.

Bek. An. 2. 949 τὸ

δοάν

παρ' Ἀλκμᾶν Δωρικῶς ὀξύνεται, γεγονὸς οὕτω· δῆν, δάν, δοάν.

¹ Schmidt, cf. Hesych. αἶθμα· δέλεαρ: mss ἄσθμα ² Mein: mss Ἀλκμαίωνι ³ mss γέρρυρα

ALCMAN

146

Scholiast on Aristides *On behalf of the Four Great Athenians*: The Cretan and the sea: Proverbial of those who know but pretend they do not; it means 'the islander does not know the sea' . . . The proverb also has this form: 'The Sicilian and the sea' . . . It is mentioned by the lyric poet Alcman.¹

147

Etymologicum Magnum: ἄζω . . . Herodian in his treatise *On Inflections* declares that it is derived from ἄγος, 'guilt or expiation,'—ἀγίζω by syncope ἄζω . . . and why he says so, is clear from Alcman's use of ἀγίσδεο for ἄζεο

stand thou in awe

148

Hesychius *Glossary*: βλήρ

bait;

and another word for it is αἰθμα; the word occurs in Alcman.

149

Etymologicum Magnum: γεργύρα:

underground;

properly that which carries off rainwater; see the note on γόργυρα; but Alcman uses the ε-form, γεργύρα.²

150

Bekker *Inedita*: The word δόαν,

for a long while,

in Alcman has an acute accent on the last syllable, arriving at this form thus: δήν, δάν, δόαν.³

¹ cf. Strab. 10. 481, *Paroem.* 1. 131 (where, however, *Alcaeus* is quoted as mentioning the proverb) ² cf. Bek. *An.* 1. 233. 27 ³ cf. Jo. Alex. 42, Bek. *An.* 2. 570

LYRA GRAECA

151

E.M. Vet. 136 τὸ δὲ

ζύτραφα

παρὰ Ἀλκμᾶνι κανονιστέον κατὰ μεταπλᾶσμον ἀπὸ τοῦ ζάτροφον.

152

E.M. 420. 28 ἡδυμος . . . τὸ δὲ ὑπερθετικὸν

ἁδυμέστατον¹

Ἀλκμᾶν ἔφη.

153

Eust. Od. 1892. 44 ἔτι ιστέον καὶ ὅτι τὸ εἰρημένον ἦν ἐπὶ τρίτου ἐνικοῦ προσώπου ὃ Ἀλκμᾶν

ἦς

λέγει μετεिल्μημένου τοῦ ν εἰς σ Δωρικῶς.

154

Cram. A.O. 1. 190. 20

ἥτί

δὲ λέγει Ἀλκμᾶν ἀντὶ τοῦ ἡσίν.

155

Eust. Il. 756. 30 . . . ἀντιθέσει τοῦ ν εἰς λ, ᾧ ἀντιστοιχοῦσι Δωριεῖς ἐν τῷ φίλτατος φίντατος . . . κέλετο

κέντο

παρὰ Ἀλκμᾶνι.

¹ mss ἁδυμέστατον

130

ALCMAN

151

Old Etymologicum Magnum: The form ζάτραφα¹

well-fed

in Alcman is to be classed as a metaplasms of ζάτροφον.

152

Etymologicum Magnum: ἡδυμος, 'pleasant'; . . . Alcman uses the superlative ἀδυμέστατον,

pleasantest

153

Eustathius on the *Odyssey*: It should be understood, too, that the third person singular ἦν takes the form ἦς,

he was,

in Alcman, by the Doric change of ν to σ.²

154

Cramer *Inedita* (Oxford): Aleman uses the form ἦσι,

saith,

instead of ἦσι.

155

Eustathius on the *Iliad*: . . . by the change of ν to λ, a substitution which the Dorians make in saying φίλτατος for φίλτατος 'dearest'; . . . κέντο for κέλετο,

he prayed,

in Alcman.

¹ apparently acc. sing.

² cf. Fav. 234

LYRA GRAECA

156

Ath. 3. 81 d

Κυδωνίων μήλων

μνημονεύει Στησίχορος . . . καὶ Ἀλκμάν.

157

Sch. Od. 23. 76 [μάστακα]· ὁ δὲ Ἀλκμάν καὶ τὰς γνάθους

μάστακας

φησὶ παρὰ τὸ μασᾶσθαι.

158

Sch. Il. 17. 40 τὰ γὰρ εἰς τις λήγοντα θηλυκὰ δισύλλαβα, μὴ ὄντα ἐπιθετικά, παραληγόμενα δὲ τῷ ο ἥτοι μόνῳ ἢ σὺν ἑτέρῳ φωνήεντι, ὀξύνεσθαι θέλει, κοιτίς, . . .

οὐτίς

τὸ ζῶν παρ' Ἀλκμᾶνι.

159

E. M. Vel. πείρατα· πέρατα, καὶ παρ' Ἀλκμᾶνι

πέρασα·

<περὶ> Παθῶν.¹

160

Sch. Il. 12. 137 [αὔας]· ἴσως δὲ βεβαρυτόνηται, ἐπεὶ καὶ τὸ ναῦος ἐβαρύνετο . . . καὶ τὸ

φαῦος²

παρ' Ἀλκμᾶνι.

¹ Reitz. cf. 128, 133: perh. A. said πέρρατα
ψαῦος

² E: mss

ALCMAN

156

Athenaeus Doctors at Dinner :

Cydonian apples

or quinces are mentioned by Stesichorus . . . and Alcman.

157

Scholiast on the *Odyssey* : Alcman calls the

jaws

μάσταινες, from *μασδομαι* 'to chew.'

158

Scholiast on the *Iliad* : Feminine dissyllables ending in -*τις*, which are not epithets and of which the penultimate syllable contains *o* either simple or in a diphthong, have the acute accent on the last syllable, for instance *κοιρίς*, . . . and

outis,

the animal, in Alcman.¹

159

Old Etymologicum Magnum : *πέρατα* :

ends,

and in Alcman in the form *πέρασα*. (*On Inflections*).

160

Scholiast on the *Iliad* : *αἶας* : perhaps it has been circumflexed on the first like *ναῦος* for *ναός* 'temple,' . . . and *φαῦος* for *φᾶος*,

light,

in Alcman.

¹ cf. Arc. 35. 3

LYRA GRAECA

161

Sch. Luc. *Anach.* 32

γέρρον

. . . Ἀλκμᾶν δὲ ἐπὶ τῶν οἰστῶν τέθεικε τὴν λέξιν.

162

E.M. Vcl. βάλε· . . . ὁ δὲ Ἀλκμᾶν τὸ ἀβάλε, οἶον·

ἀβάλε καὶ νοέοντα¹

γίνεται.

163

Hdn. μον. λέξ. 9. 31 (2. 915 Lentz) εὐρυπῶν· Ἀλκμᾶν·

οἷσι δ' εὐρυπῶν²

164

Sch. Theocr. 5. 92 [ἀνεμόνα]· . . . Σωσίβιος δὲ τὰς ἀνεμόνας
παρὰ Λάκωσι

φαινίδας

καλεῖσθαί φησιν.

165

Reitz. *Ind. Lect.* Rostock cod. Coislin. 394

όλκας·

πλοῖον, <ναῦς φορτηγός,>³ καὶ παρὰ Ἀλκμᾶνι ἀηδών⁴ καὶ
Σειρήν.⁵

¹ ms νέοντα

³ Hesych.
mss εἰρήνη

² B: mss εὐρυπῶν ἀλκμοῖς ἤδε ῥυπῶν

⁴ so Hesych: mss here ἀειδῶν

⁵ Voss:

ALCMAN

161

Scholiast on Lucian: γέρον . . . Alcman uses the word
of

arrows

162

Old Etymologicum Magnum: βάλε 'would that': . . .
Alcman uses the form ἀβάλε, 'O would that,' for instance

O would that both discreet . . .

163

Herodian Words without Parallel εὐρυπῶν 'splay-footed':
compare Alcman

But they to whom splay-footed . . .

164

Scholiast on Theocritus [windflower]: . . . according to
Sosibius the anemone or windflower is called by the Spartans
shine-bright.

165

From a manuscript quoted by Reitzenstein: δλκός: A
ship; a merchant-ship; and in Alcman

alluring

of the nightingale and the Siren.¹

¹ the word means 'that which draws' cf. Hesych. s.v.

ΑΡΙΟΝΟΣ

Βίος

Hdt. 1. 23 ἐτυράννευε δὲ ὁ Περίανδρος Κορίνθου. τῷ δὲ λέγουσι Κορίνθιοι—ὁμολογέουσι δέ σφι Λέσβιοι—ἐν τῷ βίῳ θῶμα μέγιστον παραστήναι, Ἀρίονα τὸν Μηθυμναῖον ἐπὶ δελφίνος ἐξενειχθέντα ἐπὶ Ταίναρον, ἔοντα κιθαρωδὸν τῶν τότε ἔόντων οὐδενὸς δεύτερον καὶ διθύραμβον πρῶτον ἀνθρώπων τῶν ἡμεῖς ἴδμεν ποιήσαντά τε καὶ ὀνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ. τοῦτον τὸν Ἀρίονα λέγουσι τὸν πολλὸν τοῦ χρόνου διατρίβοντα παρὰ Περιάνδρῳ, ἐπιθυμῆσαι πλῶσαι ἐς Ἰταλίην τε καὶ Σικελίην· ἐργασάμενον δὲ χρήματα μεγάλα θελήσαι ὀπίσω ἐς Κόρινθον ἀπικέσθαι· ὀρμᾶσθαι μὲν νυν ἐκ Τάραντος, πιστεύοντα δὲ οὐδαμοῖσι μᾶλλον ἢ Κορινθίοισι μισθώσασθαι πλοῖον ἀνδρῶν Κορινθίων· τοὺς δὲ ἐν τῷ πελάγει ἐπιβουλεύειν τὸν Ἀρίονα ἐκβαλόντας ἔχειν τὰ χρήματα . . . τὸν δὲ ἐνδύντα τε πᾶσαν τὴν σκευὴν καὶ λαβόντα τὴν κιθάρην, στάντα ἐν τοῖσι ἐδωλίοισι διεξελθεῖν νόμον τὸν ὄρθιον· τελευτῶντος δὲ τοῦ νόμου ῥίψαί μιν ἐς τὴν θάλασσαν ἐωυτὸν ὡς εἶχε σὺν τῇ σκευῇ πάσῃ· καὶ τοὺς μὲν ἀποπλέειν ἐς Κόρινθον· τὸν δὲ δελφίνα λέγουσι ὑπολαβόντα ἐξενεῖκαι ἐπὶ Ταίναρον . . . καὶ Ἀρίονός ἐστι ἀνάθημα χάλκεον οὐ μέγα ἐπὶ Ταινάρῳ, ἐπὶ δελφίνος ἐπεὶ ἀνθρώπος.

ARION

LIFE

Herodotus *Histories*: Periander was despot of Corinth. During his lifetime, according to the Corinthians—and indeed the Lesbians—a very marvellous thing took place, namely the rescue of Arion of Methymna from the sea at Taenarum by a dolphin. This Arion was the finest singer to the lyre then known, and is the first recorded composer of dithyrambs, which he named and trained Corinthian choirs to perform. It seems that he spent most of his life at the court of Periander; but one day conceiving a desire to visit Italy and Sicily, he did so, and some time afterwards, having made large sums of money there, determined to return to Corinth. Accordingly he set sail from Tarentum, chartering a vessel manned by Corinthians, a people whom he thought, of all men, he could trust. But when they reached the open sea the crew conspired to secure his money by throwing him overboard. . . . Putting on all his harper's dress and grasping his lyre, he took his stand in the stern-sheets, and went through the Orthian or High-pitched Nome from beginning to end. Then he threw himself just as he was, dress and all, into the sea. The crew continued their voyage to Corinth; but meanwhile a dolphin, it seems, took Arion upon his back and carried him ashore at Taenarum. . . . There is a small bronze votive-offering of Arion on the promontory of Taenarum, consisting of a man upon a dolphin's back.

Procl. *Chrest.* ap. Phot. *Bibl.* p. 320 Bek. εὐρεθῆναι δὲ τὸν διθύραμβον Πίνδαρος ἐν Κορίνθῳ λέγει· τὸν δὲ ἀρξάμενον τῆς ᾠδῆς Ἀριστοκλῆς¹ Ἀρίονά φησιν εἶναι, ὃς πρῶτος τὸν κύκλιον ἤγαγε χορόν.

Euseb. *Ol.* 40. 4 Ἀρίων ἐγνωρίζετο Μηθυμναῖος· οὗτος ἐπὶ δελφίνος εἰς Ταΐναρον διεσώθη.

Sch. Ar. *An.* 1403 [κυκλιοδιδασκαλον]. Ἀντίπατρος καὶ Εὐφρόνιος . . . φασὶ τοὺς κυκλίους χοροὺς στήσαι πρῶτον Λασόν . . . οἱ δὲ ἀρχαιότεροι, Ἑλλάνικος καὶ Δικαίαρχος, Ἀρίονα τὸν Μηθυμναῖον, Δικαίαρχος μὲν ἐν τῷ Περὶ Μουσικῶν Ἀγώνων, Ἑλλάνικος δὲ ἐν τοῖς Καρνεονίκαις.²

Suid. Ἀρίων· Μηθυμναῖος, λυρικός, Κυκλέως υἱός, γέγονε κατὰ τὴν λη' Ὀλυμπιάδα. τινὲς δὲ καὶ μαθητὴν Ἀλκμᾶνος ἱστόρησαν αὐτόν. ἔγραψε δὲ ᾄσματα, προοίμια εἰς ἑπὶ β'. λέγεται καὶ τραγικοῦ τρόπου εὐρετὴς γενέσθαι, καὶ πρῶτος χορὸν στήσαι, καὶ διθύραμβον ᾄσαι καὶ ὀνομάσαι τὸ ἀδόμενον ὑπὸ τοῦ χοροῦ, καὶ Σατύρους εἰσενεγκεῖν ἔμμετρα λέγοντας.

Vide Luc. *D.M.* 8, Strab. 13. 618, Paus. 3. 25. 7; Ael. *N.A.* 12. 45 quotes the hymn of thanks to

¹ mss Ἀριστοτέλης

² mss Κραναϊκοῖς

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Proclus *Chrestomathy*: According to Pindar the dithyramb was invented at Corinth, and we are told by Aristocles that the originator of this song was Arion, the first trainer of the cyclic or circular chorus.

Eusebius *Chronicle*: Fourth year of the 40th Olympiad (B.C. 617): Flourished Arion of Methymna, who was rescued by a dolphin off Taenarum.

Scholias on Aristophanes [cyclic-chorus-trainer]: Antipater and Euphronius . . . declare that the cyclic or circular choruses were first assembled by Lasus. . . . The earlier authorities, however, namely Hellanicus and Dicaearchus, ascribe their origin to Arion of Methymna, the former in his *List of Carnean Victors* and the latter in his *Treatise on the Musical Contests*.

Suidas *Lexicon*: Arion: Of Methymna, lyric poet, son of Cycleus, flourished in the 38th Olympiad (B.C. 628-625). According to some authorities he was a pupil of Alcman. He composed songs, namely two Books of Preludes to Epic poems. He is also said to have been the inventor of the tragic style, and to have been the first to assemble a chorus, to sing a dithyramb, to give that name to the song of the chorus, and to introduce Satyrs speaking in metre.

Poseidon ascribed to Arion; this hymn being of much later date will be found in vol. iii; for other refs. see Pauly-Wiss. *Real-Encycl.*

ΣΑΠΦΟΥΣ

Βίος

Stob. Fl. 29. 58 Αἰλιανού· Σόλων ὁ Ἀθηναῖος Ἐξηκεστίδου παρὰ πότον τοῦ ἀδελφιδοῦ αὐτοῦ μέλος τι Σαπφούς ἄσαντος, ἥσθη τῷ μέλει καὶ προσέταξε τῷ μειρακίῳ διδάξαι αὐτόν. ἐρωτήσαντος δέ τινος διὰ ποίαν αἰτίαν τοῦτο ἐσπόνδακεν, ὁδε ἔφη· “Ἴνα μαθὼν αὐτὸ ἀποθάνω.”

Hdt. 2. 135 Ῥοδῶπις δὲ ἐς Αἴγυπτον ἀπῖκετο Ξάνθεω τοῦ Σαμίου κομίσαντος· ἀπικομένη δὲ κατ’ ἐργασίην ἐλύθη χρημάτων μεγάλων ὑπὸ ἀνδρὸς Μυτιληναίου Χαράζου τοῦ Σκαμανδρυνύμου παιδὸς ἀδελφεοῦ δὲ Σαπφούς τῆς μουσοποιού. . . . φιλέουσι δέ κως ἐν τῇ Ναυκράτι ἐπαφρόδιτοι γίνεσθαι αἱ ἐταῖραι· τοῦτο μὲν γὰρ αὕτη τῆς πέρι λέγεται ὁδε ὁ λόγος οὕτω δὴ τι κλεινὴ ἐγένετο ὥς καὶ πάντες οἱ Ἕλληνες Ῥοδῶπιος τὸ οὖνομα ἐξέμαθον . . . Χάραξος δὲ ὥς λυσάμενος Ῥοδῶπιν ἀπενόστησε ἐς Μυτιλήνην, ἐν μέλει Σαπφῶ κατεκερτόμησέ μιν.

Ibid. 134 κατὰ Ἀμασιν βασιλεύοντα ἦν ἀκμάζουσα Ῥοδῶπις.

Str. 17. 808 [π. πυραμίδων]· λέγεται δὲ τῆς ἐταίρας τάφος γεγονῶς ὑπὸ τῶν ἐραστῶν, ἦν Σαπφῶ μὲν ἢ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν, ἐρωμένην τοῦ ἀδελφοῦ αὐτῆς Χαράζου γεγονυῖαν,

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Stobaeus *Anthology*: Aelian:—One evening over the wine, Excecestides the nephew of Solon the Athenian sang a song of Sappho's which his uncle liked so much that he bade the boy teach it him, and when one of the company asked in surprise 'What for?' he replied 'I want to learn it and die.'

Herodotus, *Histories*: Rhodopis was brought to ply her trade in Egypt by Xanthes of Samos, from whom she was bought at a great price and given her freedom by a Mytilenaeon named Charaxus, the son of Scamandronymus and brother of the poetess Sappho. . . . It seems that the courtesans of Nau-cratis are particularly attractive. At any rate the one of whom we are speaking became so famous as to be a household word throughout the Greek world, . . . When Charaxus returned to Mytilene after setting Rhodopis free, Sappho soundly rated him in a poem.

The Same: Rhodopis flourished in the reign of King Amasis.

Strabo *Geography* [the Pyramids]: There is a story that this one was built by her lovers as the tomb of the courtesan who is sometimes called Rhodopis but is known as Doricha to the lyric poetess Sappho, whose brother Charaxus made her

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οἶνον κατάγοντος εἰς Ναύκρατιν Λέσβιον κατ' ἐμπορίαν, ἄλλοι δ' ὀνομάζουσι Ῥοδῶπιν.

Ath. 10. 424 e ὥνοχόουν τε παρὰ τοῖς ἀρχαίοις οἱ εὐγενέστατοι παῖδες . . . Σαπφῶ τε ἡ καλὴ πολλαχοῦ Λάριχον τὸν ἀδελφὸν ἐπαινεῖ ὡς οἶνοχοοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναίοις.

Str. 13. 617 [π. Μυτιλήνης]. συνήκμασε δὲ τούτοις (Πιττακῷ καὶ Ἀλκαίῳ) καὶ ἡ Σαπφῶ, θαυμαστόν τι χρῆμα· οὐ γὰρ ἴσμεν ἐν τῷ τοσούτῳ χρόνῳ τῷ μνημονευομένῳ φανεῖσάν τινα γυναῖκα ἐνάμιλλον οὐδὲ κατὰ μικρὸν ἐκείνῃ ποιήσεως χάριν.

Ibid. 618 [π. Ἐρέσου]. ἐξ Ἐρέσου δ' ἦσαν Θεόφραστός τε καὶ Φανίας οἱ ἐκ τῶν περιπάτων φιλόσοφοι.

Sch. Plat. *Phaedr.* 235 c Σαπφῶ λυρική ποιήτρια, Σκαμανδρονύμου, Μυτιληναία.

Marm. Par. 36 ἀφ' οὗ Σαπφῶ ἐκ Μυτιλήνης εἰς Σικελίαν ἔπλευσε φυγοῦσα [τὸ δέυτερον]¹ [ἔτη ΗΗΗΔΔΔΙΙΙ, ἀρχο]ντος Ἀθήνησιν μὲν Κριτίου τοῦ προτέρου, ἐν Συρακούσαις δὲ τῶν γαμόρων κατεχόντων τὴν ἀρχήν.

Euseb. *Ol.* 45. 2² Sappho et Alcaeus poetae clari habentur.

¹ *E.* cf. Sch. Berl.-Aberd. Alcaeus C.R. 1917. 33 ² some mss 45. 1

¹ cf. Suid. Αἴσωπος, Phot. *Lex.* Ῥοδῶπιδος ἀνάθημα, *On.*

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his mistress on one of his visits to Naucratis with a cargo of Lesbian wine.¹

Athenaeus Doctors at Dinner: It was the custom among the ancients for the boys of noblest birth to pour out the wine. . . . The beautiful Sappho often sings the praises of her brother Larichus as serving the wine in the town-hall of Mytilene.²

Strabo Geography [on Mytilene]: Contemporary with Pittacus and Alcaeus was Sappho—a marvel. In all the centuries since history began we know of no woman who could be said with any approach to truth to have rivalled her as a poet.

The Same [on Eresus]: This was the birthplace of Theophrastus and Phantias, the Peripatetic philosophers.³

Scholiast on Plato Phaedrus: Sappho: A lyric poetess, daughter of Scamandronymus; a native of Mytilene.⁴

Parian Chronicle: From the time when Sappho went from Mytilene to Sicily when banished [the second time, 334 years,] in the archonship of the earlier Critias at Athens and the rule of the Gamoroi or Landowners at Syracuse (B.C. 598).⁵

Eusebius Chronicle: Olympiad 45. 2 (B.C. 598): Flourished the poets Sappho and Alcaeus.

Ep. 15. 63, *Paroem.* App. 4. 51

² cf. Sch. *H.* 20. 234

³ he would have mentioned S. had he believed her to have been born there

⁴ cf. Mosch. 3. 92

⁵ the date occurs in a gap, but is prob. right; in any case it must lie betw. 605 and 591

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Hermes. ap. Ath. 598 b . . .

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κώμους
Σαπφούς φορμίζων ἡμερόεντα πόθον
γινώσκεις. ὁ δ' αἰδοῖς ἀηδόνας ἡράσαθ' ὕμνων
Τήϊον ἀλγύνων ἄνδρα πολυφραδίῃ . . .

Ath. 599 c ἐν τούτοις ὁ Ἑρμῆσιάναξ σφάλ-
λεται συγχροεῖν οἰόμενος Σαπφῶ καὶ Ἀνα-
κρέοντα, τὸν μὲν κατὰ Κῦρον καὶ Πολυκράτην
γενόμενον, τὴν δὲ κατ' Ἀλυάττην τὸν Κροίσου
πατέρα.

Ov. Ep. 15. 61 [Sappho Phaoni]

Sex mihi natales ierant, cum lecta parentis
ante diem lacrimas ossa bibere meas.

Sch. Pind : εἰς τοὺς Ἑννέα Λυρικούς·

Ἑννέα τῶν πρώτων λυρικῶν πάτρην γενεὴν τε
μάνθανε, καὶ πατέρας καὶ διάλεκτον ἄθρει.
ὦν Μυτιληναῖος μὲν ἦν γεραρώτερος ἄλλων
Ἀλκαῖος πρότερος ἡχικὸς Αἰολίδης.
ἢ δ' ἐπὶ τῷ ξυνήν πάτρην φωνήν τε δαεῖσα
Σαπφῶ Κληίδος καὶ πατρὸς Εὐρυγύου . . .

Suid. Σαπφῶ (α')· Σίμωνος· οἱ δὲ Εὐνομίνου.¹
οἱ δὲ Εὐρυγύου.² οἱ δὲ Ἐκρύτου· οἱ δὲ Σήμου· οἱ
δὲ Σκάμωνος.³ οἱ δὲ Εὐάρχου.⁴ οἱ δὲ Σκαμ-
ανδρωνύμου· μητρὸς δὲ Κλειδός· Λεσβία ἐξ
Ἐρέσου,⁵ λυρική· γεγονυῖα κατὰ τὴν μβ' Ὀλυμ-
πιάδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Σπησίχορος καὶ
Πιπτακός. ἦσαν δὲ αὐτῇ ἀδελφοὶ τρεῖς Λάριχος,

¹ mss also Εὐμήνου ² mss Ἑριγύου but Eud. Εὐριγύου
³ mss Κάμωνος ⁴ mss Ἐτάρχου ⁵ mss and Str. 13. 618
Ἐρέσου but coins have σ

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Hermesianax quoted by Athenaeus *Doctors at Dinner*: . . . And Lesbian Alcaeus, thou knowest in how many a serenade he thrummed out his delightful love of Sappho; the poet loved that nightingale of hymns and vexed the man of Teos with his eloquence.¹

Athenaeus [on the Same]: In these lines Hermesianax is wrong in making Sappho contemporary with Anacreon. She belongs to the time of Alyattes father of Croesus, whereas he is coeval with Cyrus and Polycrates.

Ovid *Letters of the Heroines* [Sappho to Phaon]: I was but six years old when the bones of a parent received the too-early drink-offering of my tears.

Preserved by the Scholiast on Pindar: On the Nine Lyric Poets: Now shall you learn the birth-place and lineage of the great lyric poets, and behold both their fathers and their language. First was Alcaeus of Mytilene, the most honoured [or eldest] of them all, a resonant son of Aeolus; and next to him one of the same city and speech, Sappho daughter of Eurygyus and Cleïs . . .

Suidas *Lexicon*: Sappho (1st notice): Daughter of Simon or of Eunominus, or of Eurygyus,² or of Ecrytus, or of Semus, or of Scamon,³ or of Euarchus, or of Scamandronymus; mother's name Cleïs. A Lesbian of Eresus,⁴ a lyric poetess; flourished in the 42nd Olympiad (B.C. 612-609) along with Alcaeus, Stesichorus, and Pittacus. She had three brothers,

¹ cf. Ov. *Ep.* 15. 29

² the exact form of the name is doubtful; cf. Ἐπίγυιος son of Larichus of Mytilene, *temp.* Alexander, Diod. 17. 27

³ abbrev. of Scamandronymus

⁴ perh. wrong, see above

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Χάραξος, Εὐρύγνος.¹ ἐγαμήθη δὲ Κερκώλα² ἄνδρὶ πλουσιωτάτῳ, ὁρμωμένῳ ἀπὸ Ἄνδρου· καὶ θυγατέρα ἐποίησατο ἐξ αὐτοῦ ἡ Κλείς ὠνομάσθη. ἐταῖραι δὲ αὐτῆς καὶ φίλαι γεγόνασι τρεῖς, Ἀτθίς, Τελεσίππα, Μεγάρα· πρὸς ἃς καὶ διαβολὴν ἔσχεν αἰσχροῦς φιλίας. μαθήτριάι δὲ αὐτῆς Ἀναγόρα³ Μιλησία, Γογγύλα Κολοφωνία, Εὐνείκα Σαλαμινία. ἔγραψε δὲ μελῶν λυρικῶν βιβλία θ'. καὶ πρώτη πλήκτρον εὗρεν. ἔγραψε δὲ καὶ ἐπιγράμματα καὶ ἰάμβους καὶ μονωδίας.

Suid. Σαπφὼ (β'). Λεσβία ἐκ Μυτιλήνης, ψ' ἄλτρια. αὕτη δι' ἔρωτα Φύωνος τοῦ Μυτιληναίου ἐκ τοῦ Λευκάτου κατεπόντισεν ἑαυτήν. τινὲς δὲ καὶ ταύτης εἶναι λυρικὴν ἀνέγραψαν ποίησιν.

Ael. V.H. 12. 19 τὴν ποιήτριαν Σαπφὼ τὴν Σκαμανδρωνύμου θυγατέρα· ταύτην καὶ Πλάτων ὁ Ἀρίστωνος σοφὴν ἀναγράφει· πυνθάνομαι δὲ ὅτι καὶ ἑτέρα ἐν τῇ Λέσβῳ ἐγένετο Σαπφὼ, ἐταῖρα οὐ ποιήτρια.

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἐταίρας, ὡς ἡ Σαπφὼ . . .

Ov. *Trist.* 2. 365

Lesbia quid docuit Sappho nisi amare puellas?
tuta tamen Sappho . . .

¹ mss Εὐρυγίου

² mss also Κερκύλα

³ Ἀνακτορία?

¹ or plied as a trader between A. (an Ionian city) and Lesbos? ² cf. Ov. *Ep.* 15. 70, 120 ³ Anactoria?

⁴ 'quill' prob. a mistake for *pēctis*, a kind of lyre, cf. Ath. 14. 635 e (below) ⁵ this must come from another source,

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Larichus, Charaxus, Eurygyus. She was married to a very rich man called Cercōlas [or Cercylas] who came from Andros,¹ and had by him a daughter named Cleis.² She had three companions or friends, Atthis, Telesippa, and Megara, to whom she was slanderously declared to be bound by an impure affection. Her pupils or disciples were Anagora³ of Miletus, Gongyla of Colophon, Euneica of Salamis. She wrote nine Books of Lyric Poems, and was the inventor of the quill for striking the lyre.⁴ [She wrote also 'inscriptions,' iambic verse, and monodies.]⁵

Suidas *Lexicon* : Sappho (2nd notice) : A Lesbian of Mytilene, a lyre-player. She threw herself from the Leucadian Cliff for love of Phaon the Mytilenaeon. Some authorities say that she too was a lyric poetess.

Aelian *Historical Miscellanies* [in the next article to that on Phaon⁶] : The poetess Sappho daughter of Scamandronymus : Even Plato son of Ariston calls her wise.⁷ I understand that there was another Sappho in Lesbos, a courtesan, not a poetess.

Athenaeus *Doctors at Dinner* : Freeborn women to this day, and girls, call their intimates and friends *hetaerae* or companions [the usual word for courtesan], as Sappho does in this passage (*fr.* 12).

Ovid *Songs of Sadness* : What lore did Sappho teach but how to love maidens ?⁸ Yet Sappho was safe . . .

as the term 'monodies' would cover most of the contents of her nine Books ⁶ n.b. he gives no other hint of a connexion between the two ⁷ the Greek means 'good at one's art or trade' ⁸ or teach her maidens but how to love

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Sen. *Ep.* 88 quattuor milia librorum Didymus grammaticus scripsit. misererer si tam multa supervacua legisset. in his libris de patria Homeri quaeritur, in his de Aeneae matre vera, in his libidinosior Anacreon an ebriosior vixerit, in his an Sappho publica fuerit, et alia quae erant dediscenda si scires; i nunc et longam esse vitam nega.

Ath. 13. 596 b ἐνδόξους δὲ ἑταίρας καὶ ἐπὶ κάλλει διαφερούσας ἤνεγκεν καὶ ἡ Ναύκρατις· Δωρίχαν τε, ἣν ἡ καλὴ Σαπφῶ ἐρωμένην γενομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς κατ' ἐμπορίαν εἰς τὴν Ναύκρατιν ἀπαίροντος διὰ τῆς ποιήσεως διαβάλλει ὡς πολλὰ τοῦ Χαράξου νοσφισαμένην. Ἡρόδοτος δ' αὐτὴν Ῥοδῶπιν καλεῖ,¹ ἀγνοῶν ὅτι ἑτέρα τῆς Δωρίχης ἐστὶν αὕτη, ἡ καὶ τοὺς περιβοήτους ὀβελίσκους ἀναθεῖσα ἐν Δελφοῖς, ὧν μέμνηται Κρατῖνος διὰ τούτων . . . εἰς δὲ τὴν Δωρίχαν τόδ' ἐποίησε τοῦπίγραμμα Ποσειδίππος, καίτοι καὶ ἐν τῇ Αἰσωπείᾳ² πολλάκις αὐτῆς μνημονεύσας. ἐστὶ δὲ τόδε·

Δωρίχα, ὅστέα μὲν σ' ἀπάλῃς κόσμησ' ἀπόδεσμα³
χαίτης ἣ τε μύρων ἔκπνοος ἀμπεχόνῃ
ἣ ποτε τὸν χαρίεντα περιστείλασα⁴ Χάραξον
σύγχρους ὀρθρίνων ἤψαο κισσυβίων.
Σαπφῶας⁵ δὲ μένουσι φίλης ἔτι καὶ μενέουσιν
ῥῶδῃς αἱ λευκαὶ φθεγγόμεναι σελίδες·
οὔνομα σὸν μακάριστον, ὃ Ναύκρατις ὧδε φυλάξει
ἔστ' ἀνίῃ Νείλου ναῦς ἔφαλος τενάγῃ.⁶

¹ cf. Str. 17. 808

² Wil : mss Αἰθιοπία

³ E, cf.

ἀπόδεσμος, δέσμα and for rhythm A.P. 12. 98. 1 : mss ἀπαλά (taking δέσμα for plur.) κοιμήσατο δεσμῶν (gen. due to ἀπὸ)

⁴ E : mss pres. ⁵ mss Σαπφῶαι ⁶ mss εἶσαν εἴη and γεγανη

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Seneca *Letters to Lucilius*: The grammarian Didymus wrote four thousand books. I should pity him if he had merely read so many useless works. The list includes treatises in which he discusses the birthplace of Homer, the true mother of Aeneas, whether Anacreon was more of a rake than a sot, whether Sappho was a prostitute, and other questions the answers to which you ought to forget if you knew them. And then people complain that life is short.¹

Athenaeus *Doctors at Dinner*: Naucratis too was the home of some famous and extremely beautiful courtesans. Doricha, who became the mistress of Sappho's brother Charaxus when his business took him to Naucratis, is trounced by his sister in a poem for having fleeced him.² But Herodotus calls her Rhodopis,³ not understanding that Doricha is not the same as the woman who dedicated at Delphi the famous spits mentioned by Cratinus . . .⁴ The following epigram was written on Doricha by Poseidippus, who speaks of her many times in the *Aesopeia*: 'Tis but your bones they adorn now, Doricha, that band for your dainty hair, that spice-breathing mantle you wrapped the fair Charaxus in, to lie breast to breast with you till 'twas time for the morning cup; yet the white speaking pages of Sappho's dear song abides and ever will. Happy your name, which Naucratis thus will keep for her own so long as sea-going ship sails up the shallows of the Nile.'⁵ Moreover there was a certain

¹ cf. Mart. 7. 69, 10. 35, Apul. *Apol.* 413, Ov. *A.A.* 3. 331, *Rem.* 761 ² cf. Ov. *Ep.* 15. 63, 117 ³ cf. Str. 17. 808 ⁴ quotation lost ⁵ *i. e.* steers its way among the lagoons; N. was 30 miles from the sea

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καὶ Ἀρχεδίκη δ' ἦν τις ἐκ τῆς Ναυκράτεως καὶ αὐτὴ ἑταίρα καλὴ . . . καὶ ἡ ἐξ Ἑρέσου δὲ τῆς <ἐτέρας Σαπφούς ὁμώνυμος> ἑταίρα¹ τοῦ καλοῦ Φάωνος ἐρασθεῖσα περιβόητος ἦν, ὥς φησι Νύμφις² ἐν Περίπλῳ Ἀσίας.

Str. 10. 452 [π. Λευκάδος]. ἔχει δὲ τὸ τοῦ Λευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἄλμα τὸ τοὺς ἔρωτας παύειν πεπιστευμένον, 'Οὐ δὴ λέγεται πρώτη Σαπφώ,' ὥς φησιν ὁ Μένανδρος,

τὸν ὑπέρκομπον θηρώσα Φάων
οἰστρῶντι πόθῳ ῥίψαι πέτρας
ἀπὸ τηλεφανοῦς· ἀλλὰ κατ' εὐχὴν
σόν, δέσποτ' ἄναξ, εὐφημείσθω
τέμενος περὶ Λευκάδος ἀκτῆς.³

ὁ μὲν οὖν Μένανδρος πρώτην ἀλέσθαι λέγει τὴν Σαπφώ, οἱ δ' ἔτι ἀρχαιολογικώτεροι Κέφαλόν φασιν ἐρασθέντα Πτερέλα τὸν Δηϊονέως. ἦν δὲ καὶ πάτριον τοῖς Λευκαδίοις κατ' ἐνιαυτὸν ἐν τῇ θυσίᾳ τοῦ Ἀπόλλωνος ἀπὸ τῆς σκοπῆς ῥιπτεῖσθαι τινα τῶν ἐν αἰτίαις ὄντων ἀποτροπῆς χάριν, ἐξαπτομένων ἐξ αὐτοῦ παντοδαπῶν πτερωτῶν⁴ καὶ ὀρνέων ἀνακουφίζειν δυναμένων τῇ πτήσει τὸ ἄλμα, ὑποδέχεσθαι δὲ κάτω μικραῖς ἀλιύσι κύκλῳ περιεστῶτας πολλοὺς καὶ περισώζειν εἰς δύναμιν τῶν ὄρων ἕξω τὸν ἀναληφθέντα.

Serv. Verg. *Aen.* 3. 279 Phaon cum esset navi-
cularius solitus a Lesbo in continentem proximos
quosque mercede transvehere Venerem mutatam
in anuis formam gratis transvexit. quapropter ab ea
donatus unguenti alabastro, cum se indies inditum

¹ Kaib. -E: mss τῆς ἑταίρας Σαπφώ

² Wil. Νυμφόδορος

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Archedicè of Naucratis, who was a beautiful courtesan. . . . And according to Nymphis in his *Voyage around Asia*, the courtesan of Eresus, who was a namesake of the other Sappho and lover of the fair Phaon, won great notoriety.

Strabo *Geography* [the Leucadian Cliff]: This rock is surmounted by the temple of Apollo Leucâtes, and from it is the leap which is supposed to cure love, 'Where Sappho first,' to quote Menander, 'in wild love-chase of the proud Phaon, leapt from the far-seen rock. But now in accordance with my vow shall thy precinct be praised, great Lord, by reason of the Cliff Leucadian.'¹ Though Menander thus gives priority to Sappho, greater antiquaries than he assign it to Cephalus son of Deïoneus. It was an old custom of the Leucadians, every year at the sacrifice to Apollo, as an apotropaic or averting rite, to throw from the cliff some guilty person to whom they had previously fastened all sorts of birds and other winged creatures which by their fluttering might break his fall, a large crowd waiting below in small boats to pick him up and if possible carry him off to safety beyond the frontier.

Servius on the *Aeneid*: Phaon, who was a ferryman plying for hire between Lesbos and the mainland, one day ferried over for nothing the Goddess Venus in the guise of an old woman, and received from her for the service an alabaster box of unguent

¹ cf. Hesych. Mil. Σαπφώ

³ last line and a half added by Bentley from Hesych. Λευκάδος : σόν : mss σήν ⁴ E: mss πτερών

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ungeret, feminas in suum amorem trahebat, in quis fuit una quae de monte Leucate, cum potiri eius nequiret, abiecisse se dicitur, unde nunc auctorare se quotannis solent qui de eo monte iaciantur in pelagus.¹

Suid. Φάων· <Φάων ὑπάρχεις τῷ κάλλει καὶ τῷ τρόπῳ> φασὶν ἐπὶ τῶν ἐρασμίων καὶ ὑπερφάνων. τοῦ γὰρ Φάωνος ἐρασθῆναί φασι σὺν πολλοῖς καὶ Σαπφώ, οὐ τὴν ποιήτριαν, ἀλλὰ <ἄλλην> Λεσβίαν· καὶ ἀποτυγχάνουσιν ῥίψαι ἑαυτὴν ἀπὸ τῆς Λευκάδος πέτρας.

*Ath. 2. 69 d Κρατῖνος δέ φησι Φάωνος ἐρασθεῖσαν τὴν Ἀφροδίτην ἐν ‘καλαῖς θριδακίναῖς’ αὐτὸν ἀποκρύψαι, Μαρσύας δ’ ὁ νεώτερος ἐν χλόῃ κριθῶν.

Ov. Ep. 15. 51

Nunc tibi Sicelides veniunt nova praeda puellae;
quid mihi cum Lesbo? Sicelis esse volo.

Ath. 10. 450 e ἐν δὲ Σαπφοῖ ὁ Ἀντιφάνης αὐτὴν τὴν ποιήτριαν προβάλλουσιν ποιεῖ γρίφους . . . :—13. 572 c Ἐφιππος ἐν Σαπφοῖ φησιν . . . :—8. 339 c καὶ Τιμοκλῆς δ’ ἐν Σαπφοῖ φησιν . . . :—13. 599 d καὶ γὰρ Δίφιλος ὁ κωμωδιοποιὸς πεποίηκεν ἐν Σαπφοῖ

¹ Ael. V.H. 12. 18 adds τά γε μὴν τελευταῖα ἀπεσφάγη μοιχεύων ἀλούς

¹ prob. basis of the plot of the *Phaon* of the comedy-writer Plato ² Aelian adds ‘Finally he was taken in adultery and murdered’ ³ from Apostolius *Par.* 2. 707 who appends a slightly different version derived from *Epit. Palaeph. Incred.*

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the daily use of which made women fall in love with him.¹ Among those who did so was one who in her disappointment is said to have thrown herself from Mount Leucates, and from this came the custom now in vogue of hiring people once a year to throw themselves from that place into the sea.²

Suidas *Lexicon*: Phaon: <You are a Phaon both in looks and deeds>³; this proverb is used of those who are lovely and disdainful. They say that this Phaon was beloved by many women, among them Sappho, not the poetess but another Lesbian, who failing to win him threw herself from the Leucadian Cliff.

Athenaeus *Doctors at Dinner*: According to Cratinus, Aphrodite when beloved by Phaon concealed him among the 'fair wild-lettuces'; but according to the younger Marsyas the hiding-place was among the growing barley.

Ovid *Letters of the Heroines* [Sappho to Phaon]: The maidens of Sicily are now thy prey; what have I to do with Lesbos? I am fain to be a Sicilian.

Athenaeus *Doctors at Dinner*: Antiphanes in his *Sappho* makes the poetess propound riddles . . . ;—To quote the *Sappho* of Ephippus . . . ;—Compare Timocles' *Sappho* . . . ;—Diphilus, the

49 with the inconsistent addition, 'this is the P. in whose honour as her lover many a song has been written by Sappho'; cf. Phot. *Lex.* Λευκάτης, Φάων, Phot. *Bibl.* 153 (list of Leucadian Cliff leapers without mention of S.), Luc. *D. Mort.* 9. 2 (substitutes Chios for Lesbos), Ov. *Ep.* 15. 175f (confuses the 'two Sapphos'), Am. 2. 18. 34, Stat. *Silv.* 5. 3. 155 (substitutes Calchis (sic) for Leucas), Apost. *Paroem.* 17. 80, Alciph. 3. 1, Aus. *Id.* 6. 21, Ep. 92, Plin. *N.H.* 22. 9, Plaut. *Mil.* 1246

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δράματι Σαπφούς ἐραστὰς Ἀρχίλοχον καὶ Ἰππώνακτα.¹

Max. Tyr. 24 (18) ὁ τῆς Λεσβίας (ἔρωσ), εἴ τοι χρὴ πρεσβύτερα τοῖς νεοῖς εἰκάσαι, τί ἂν εἴη ἄλλο ἢ ἡ Σωκράτους τέχνη ἐρωτική; δοκοῦσι γάρ μοι τὴν κατὰ ταῦτὸ ἐκάτερος φιλίαν, ἢ μὲν γυναικῶν, ὁ δὲ ἀρρένων ἐπιτηδεῦσαι. καὶ γὰρ πολλῶν ἐρᾶν ἔλεγον καὶ ὑπὸ πάντων ἀλίσκεσθαι τῶν καλῶν. ὅτι γὰρ ἐκείνῳ Ἀλκιβιάδης καὶ Χαρμίδης καὶ Φαῖδρος, τοῦτο τῇ Λεσβίᾳ Γύρινα καὶ Ἀτθίς καὶ Ἀνακτορία· καὶ ὅτι περ Σωκράτει οἱ ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργῶ καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτιμᾷ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκείνα τὰ Σωκράτους.

Ον. Ep. 15. 15

Nec me Pyrrhiades Methymniadesve puellae
nec me Lesbiadum cetera turba iuvant;
vilis Anactorie, vilis mihi candida Cydro,²
non oculis grata est Atthis ut ante meis,
atque aliae centum, quas hic³ sine crimine amavi;
improbe, multarum quod fuit, unus habes.

¹ cf. Ibid. 11. 487 a
κυδνός

² mss also *Cydrno*, but see L. & S.
³ some mss *non*

¹ cf. Bek. *An.* p. 89, Poll. 7; it will be seen that the ancient testimony for connecting the poetess with the Leucadian Cliff and with Phaon is conflicting; there were many White Rocks, and her leap, which if it was more than a threat or a

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writer of comedies, in his play *Sappho* has made the poetess beloved by Archilochus and Hipponax.¹

Maximus of Tyre *Dissertations*: The love of the fair Lesbian, if it is right to argue from one age to another, was surely the same as the art of love pursued by Socrates. They both appear to me to have practised the same sort of friendship, he of males, she of females, both declaring that their beloved were many in number and that they were captivated by all beautiful persons. What Alcibiades, Charmides, and Phaedrus were to him, Gyrinna,² Atthis, and Anactoria were to her, and what his rival craftsmen, Prodicus, Gorgias, Thrasy-machus and Protagoras were to Socrates, that Gorgo and Andromeda were to Sappho, who sometimes takes them to task and at others refutes them and dissembles with them exactly like Socrates.

Ovid *Letters of the Heroines* [Sappho to Phaon]: I take no pleasure in the maids of Pyrrha or Methymna nor in any of the daughters of Lesbos; Anactoria is a paltry jade, and so is the fair Cydro; my eyes see no beauty now in Atthis, or in a hundred others whom I have loved here so innocently.³ Bold man! what once belonged to many is now thine alone.

metaphor, can hardly have been fatal (cf. Max. Tyr. 18. 9 below), was apparently transferred to Leucates from one of these; the second Sappho is prob. a late invention intended to reconcile the testimony of S.'s own works with the dramatic adaptations of the popular tradition to the myth of Phaon and the Goddess (cf. Jason and Hera Ap. Rhod. 3. 63) ² cf. Suid. *Ἡρίννα*, Eust. *Il.* 2 p. 247 ³ or not without evil imputation

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Philostr. *Vit. Ap.* 1. 30 εἰσῆει μὲν δὴ (ὁ Ἀπολλώνιος) παραπεμπόμενος ὑπὸ πλειόνων· τουτὶ γὰρ ᾤοντο καὶ τῷ βασιλεῖ χαρίζεσθαι μαθόντες ὡς χαίροι ἀφιγμένῳ διῶν δὲ ἐς τὰ βασίλεια οὐ διέβλεψεν ἐς οὐδὲν τῶν θαυματομένων, ἀλλ ὥσπερ ὁδοιπορῶν διῆει αὐτὰ, καὶ καλέσας τὸν Δάμιν Ἑρου με' ἔφη· πρῶην, ὅτι ὄνομα ἦν τῇ Παμφύλῳ γυναικὶ ἣ δὴ Σαπφοῖ τε ὁμιλῆσαι λέγεται καὶ τοὺς ὕμνους οὓς ἐς τὴν Ἀρτεμιν τὴν Περγαίαν ἄδουσι συνθεῖναι τὸν Αἰολέων τε καὶ Παμφύλων τρόπον.' Ἑρόμην' ἔφη, 'τὸ δὲ ὄνομα οὐκ εἶπας.' 'Οὐκ, ὦ χρηστέ, εἶπον ἀλλ' ἐξηγούμην σοι τοὺς νόμους τῶν ὕμνων καὶ τὰ ὀνόματα καὶ ὅπη τὰ Αἰολέων ἐς τὸ ἀκρότατόν τε καὶ τὸ ἴδιον Παμφύλων παρήλλαξε· πρὸς ἄλλῳ μετὰ ταῦτα ἐγενόμεθα, καὶ οὐκέτ' ἤρου με περὶ τοῦ ὀνόματος· καλεῖται τοίνυν ἡ σοφὴ αὕτη Δαμοφύλη, καὶ λέγεται τὸν Σαπφοῦς τρόπον παρθένους τε ὁμιλητρίας κτήσασθαι ποιήματά τε συνθεῖναι τὰ μὲν ἐρωτικά, τὰ δὲ ὕμνους. τά τοι ἐς τὴν Ἀρτεμιν καὶ παρῶδεται αὐτῇ καὶ ἀπὸ τῶν Σαπφῶων ῥῆσται.'

Hor. *Od.* 2. 13. 21 [Ille et nefasto te posuit die . . ., arbos . . .]:

Quam paene furvae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discriptas piorum et
Aeoliis fidibus querentem

Sappho puellis de popularibus
et te sonantem plenius aureo,
Alcaee, plectro . . .

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Philostratus *Life of Apollonius of Tyana* : So Apollonius entered the king's palace, accompanied by a number of people who, knowing that he had been pleased to hear of his arrival in Babylon, thought that this would gratify the king. As he passed in however, the philosopher paid no attention whatever to the wonders of the house, but walking by them as though he were travelling on the high road, called Damis to him and said : ' You asked me the other day the name of the fair Pamphylian who is said to have been associated with Sappho and to have composed the hymns they sing to Artemis of Perga in the Aeolian and Pamphylian modes.' ' So I did,' he replied ; ' but received no answer.' ' No, my friend, but you received an account of the tunes of the hymns and the names they are known by, and how she changed the Aeolian peculiarities into her own noble Pamphylian. We then turned to something else, and you did not repeat your original request. Well, this clever woman's name was Damophyla, and she is said to have had girl-companions like Sappho, and to have composed love-poems and hymns just as she did. The hymns to Artemis are her adaptations of her teacher's work, deriving ultimately from Sapphic originals.'

Horace *Odes* [Ill-omened was the day of your planting, good tree . . .] : How near was I to beholding the realm of gloomy Proserpine with Aeacus holding court, how near to seeing the abodes assigned the holy dead, with Sappho singing elegies to the Aeolian string upon the girls of her city, and thee, Alcaeus, chanting with fuller note and quill of gold . . .

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Ov. *Ep.* 15. 201

Lesbides, infamem quae me fecistis amore,
desinite ad citharas turba venire meas.

Arist. *Rh.* 1398 b πάντες τοὺς σοφοὺς τιμῶσιν·
Πάριοι γοῦν Ἀρχίλοχον καίπερ βλάβσφημον ὄντα
τετιμήκασι, καὶ Χῖοι Ὅμηρον οὐκ ὄντα πολίτην,
καὶ Μυτιληναῖοι Σαπφῶ καίπερ γυναῖκα οὔσαν,
καὶ Λακεδαιμόνιοι Χίλωνα τῶν γερόντων ἐποίησαν
ἥκιστα φιλόλογοι ὄντες . . .

Poll. 9. 84 Μυτιληναῖοι Σαπφῶ τῇ νομίσματι
ἐνεχαράξαντο.

Anth. Pal. 7. 14 Ἀντιπάτρου Σιδωνίου εἰς
Σαπφῶ τὴν Μυτιληναίαν τὴν λυρικήν·

Σαπφῶ τοι κεύθεις, χθὼν Αἰολί, τὰν μετὰ
Μούσαις

ἀθανάταις θνατὰν Μοῦσαν ἀειδομέναν,
ἂν Κύπρις καὶ Ἔρως συνάμ' ἔτραφον, ἃς μέτα
Πειθῶ

ἔπλεκ' ἀείζωον Πιερίδων στέφανον,
Ἑλλάδι μὲν τέρψιν, σοὶ δὲ κλέος. ὦ τριέλικτον
Μοῖραι δινεῦσαι νῆμα κατ' ἡλακάτας,
πῶς οὐκ ἐκλώσασθε πανάφθιτον ἡμαρ ἀοιδῶ
ἄφθιτα μησαμένα δῶρ' Ἑλικωνιάδων ;

Plat. *Phaedr.* 235 b ΣΩ. Τοῦτο ἐγὼ σοι οὐκέτι
οἶος τ' ἔσομαι πίθεσθαι· παλαιοὶ γὰρ καὶ σοφοὶ
ἄνδρες τε καὶ γυναῖκες περὶ αὐτῶν εἰρηκότες καὶ
γεγραφότες ἐξελέγξουσιν με, εἴαν σοι χαριζόμενος
συγχωρῶ.—ΦΑΙ. Τίνες οὗτοι ; καὶ ποῦ σὺ βελτίω

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Ovid *Letters of the Heroines* [Sappho to Phaon]:
Daughters of Lesbos, whose love has made me of
ill-report, throng ye no more to hear my lyre.

Aristotle *Rhetoric*: . . . The wise are honoured
universally. The Parians have honoured Archilochus
despite his slanderous tongue, the Chians Homer
though he was not of their city, and the Mytilenaeans
Sappho for all she was a woman; ¹ while the Spartans,
who have no love for learning, elected Chilon of their
senate . . . ²

Pollux *Vocabulary*: The Mytilenaeans engraved
Sappho on their coinage. ³

Palatine Anthology: Antipater of Sidon on Sappho
the lyric poetess of Mytilene: That which thou
coverest, Aeolian soil, is Sappho, ⁴ one that is sung
for a mortal Muse among Muses immortal, one that
was reared by Cypris and by Eros too, one that helped
Persuasion weave the everlasting garland of the
Pierian Maids, a delight unto Greece, a glory unto
thee. O ye Fates that twirl the three-ply thread
from the distaff, why span ye not a never-dying day
for the songstress who devised the deathless gifts
of the Daughters of Helicon?

Plato *Phaedrus*: SOCRATES: I cannot go so far with
you as that. There are wise ancients, both men and
women, whose sayings or writings will refute me if
I allow you to persuade me of it.—PHAEDRUS: Who
may these be? and where have they given you

¹ n.b. he does not say 'an evil woman' ² cf. Aristid.
12. 85 ³ where she may still be seen, as also on that of
Eresus; in both cases the coins are of Imperial times
⁴ Antipater (c. 120 B.C.) evidently believed that S. died in
Lesbos; cf. Max. Tyr. 18. 9 below

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τούτων ἀκήκοας ;—ΣΩ. Νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν· δῆλον δὲ ὅτι τινῶν ἀκήκοα, ἣ πον Σαπφούς τῆς καλῆς ἣ Ἀνακρέοντος τοῦ σοφοῦ ἣ καὶ συγγραφέων τινῶν.

Max. Tyr. 24 (18). 7 . . . Σαπφούς τῆς καλῆς—οὕτω γὰρ αὐτὴν ὀνομάζων χαίρει (ὁ Σωκράτης) διὰ τὴν ὥραν τῶν μελῶν, καίτοι μικρὰν οὔσαν καὶ μέλαιναν.

Ov. *Ep.* 15. 31

Si mihi difficilis formam natura negavit,
ingenio formae damna rependo meae :
nec me despicias, si sim tibi corpore parva
mensuramque brevis nominis ipsa feram¹ ;
sum brevis, at nomen quod terras impleat omnes
est mihi ; mensuram nominis ipsa fero.
candida si non sum, placuit Cephēia Perseo
Andromede, patriae fusca colore suae ;
et variis albae iunguntur saepe columbae,
et niger a viridi turtur amatur ave.

Luc. *Imag.* 18 [π. τὴν σοφίας καὶ συνέσεως εἰκόνα]. δεύτερον δὲ καὶ τρίτον παράδειγμα Θεανῶ τε ἐκείνη καὶ ἡ Λεσβία μελοποιὸς καὶ Διοτίμα ἐπὶ ταύταις, ἣ μὲν τὸ μεγαλόνουν ἡ Θεανὼ συμβαλλομένη εἰς τὴν γραφήν, ἡ Σαπφὼ δὲ τὸ γλαφυρὸν τῆς προαιρέσεως . . .

Sch. *ad loc.* ὅσον εἰς σῶμα εἰδεχθεστιάτη <ἡ> Σαπφῶ, μικρά τε καὶ μέλαινα ὀρωμένη, καὶ τί γὰρ ἄλλο ἢ ἀηδὼν ἀμόρφοις τοῖς πτίλοις ἐπὶ σμικρῷ τῷ σώματι περιειλημένη.

Porph. *Hor. Sat.* 2. 1. 30 [ille velut fidis arcana sodalibus olim | credebat libris]: Aristoxeni sententia

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better information in this matter?—SOCRATES: I cannot say off-hand; but I have certainly got it from one of them, from the beautiful Sappho perhaps, or from the wise Anacreon, or some writer of history.

Maximus of Tyre: . . . the beautiful Sappho, for so Socrates rejoices to call her because of the beauty of her lyric verse, although she was small and dark.

Ovid *Letters of the Heroines* [Sappho to Phaon]: If crabbed Nature has denied me beauty, I make up for the lack of it with wit; nor should you despise me for one that hath both small stature and little fame. Little I am indeed, but I have a name which fills the world, and 'tis by the measure of that I go. If I am not fair, remember that Cepheian Andromeda found favour with Perseus, dark though she was with the hue of her birthplace, remember that white doves mate with pied, dark turtle-doves with green.

Lucian *Portraits* [on an ideal picture of Wit and Wisdom]: For a second and third model (after Aspasia) we might take Theano and the Lesbian lyrist, and for a fourth Diotima, Theano contributing to our picture greatness of mind and Sappho refinement of character . . .

Scholiast on the passage: Physically Sappho was very ill-favoured, being small and dark, like a nightingale with ill-shapen wings enfolding a tiny body.

Porphyrio on Horace [Lucilius used to confide his secrets to his books as though to a faithful comrade]: This idea comes from Aristoxenus, who

¹ mss *fero*

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est; ille enim in suis scriptis ostendit Sapphonem et Alcaeam volumina sua loco sodalium habuisse.

Max. Tyr. 24 (18). 9 ἀναίθεται (ὁ Σωκράτης) τῇ Ξανθίππῃ ὀδυρομένη ὅτε¹ ἀπέθνησκεν, ἥ δὲ Σαπφὼ τῇ θυγατρὶ·

οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ
θρήνον θέμεν· οὐκ ἄμμι πρόπει τάδε.

Anth. Pal. 9. 506 Πλάτωνος εἰς Σαπφώ·
Ἐννέα τὰς Μούσας φασὶν τινες· ὡς ὀλιγώρως·
ἡνίδε καὶ Σαπφὼ Λεσβόθεν ἡ δεκάτῃ.

Ibid. 7. 718: Νοσσίδος εἰς Νοσσίδα·
ὦ ξεῖν', εἰ τύ γε πλείς ποτὶ καλλίχορον Μυτι-
λάναν

τὰν Σαπφούς χαρίτων αἶθος² ἐναυσαμέναν,
εἰπὼν³ ὡς Μούσαισι φίλα τ' ἦν ἅ τε Λοκρὶς γὰ
τίκτε μ' ⁴ ἴσαις δ' ὅτι μοι τοῦνομα Νόσσις, ἴθι.⁵

Ibid. 7. 407 Διοσκορίδου εἰς Σαπφὼ τὴν Μυτι-
ληναίαν, τὴν μελοποιόν, τὴν ἐν τῇ λυρικῇ ποιήσῃ
θαυμαζομένην·

Ἡδιστον φιλέουσι νέοις προσανάκλιμ' ἐρώτων,⁶
Σαπφώ, σὺν Μούσαις ἡ ῥά σε Πιερίῃ
ἦ Ἐλικὼν εὐκισσος ἴσα πνεύουσαν ἐκείναις
κοσμεῖ, τὴν Ἐρέσῳ Μοῦσαν ἐν Αἰολίδι,
ἡ καὶ Ὑμὴν Ὑμέναιος ἔχων εὐφραγγέα πεύκην
σύν σοι νυμφιδίων ἴσταθ' ὑπὲρ θαλάμων,

¹ mss ὅτι ² E: mss ἄνθος ³ E: mss εἰπεῖν ⁴ Mein: mss φίλα (φίλαν) τῆναιτε λόκρισσα τίκτειν (τίκτεν, τίκτ' ἔμ')

⁵ ἴσαις 2nd person sing. as Theocr. 14. 34 E, al. partcp.

⁶ Salm: mss πρὸς ἀνάκλιν' ἐρ.

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points out in his writings that Sappho¹ and Alcaeus made comrades of their books.

Maximus of Tyre *Dissertations*: Socrates chides Xanthippè for weeping when he is about to die, and so does Sappho chide her daughter: 'No house that serveth the Muses hath room for grief, and so it ill-beseemeth this.'²

Palatine Anthology: Plato on Sappho: Some say there are nine Muses; but they should stop to think. Look at Sappho of Lesbos; she makes a tenth.

The Same: Nossis on herself: If you are bound for Mytilene, stranger, the city of fair dances which kindled the fierce flame of Sappho's lovelinesses,³ go not away till you have told them that I was dear to the Muses, and a daughter of Locris, and that you know my name is Nossis.⁴

The Same: Dioscorides on Sappho of Mytilene, the lyric poetess, the wonder of lyric poetry: Sweetest of all love-pillows unto the burning young, sure am I that Pieria or ivied Helicon must honour thee, Sappho, along with the Muses, seeing that thy spirit is their spirit, thou Muse of Aeolian Erësus; or that Hymen God of Weddings hath thee with him when he standeth bright torch in hand over bridal beds,

¹ Acro says 'Anacreon' ² this little poem is printed here because it proves with its context that S. died quietly at home: for her age at death cf. *fr.* 42 ³ or 'Graces,' the name of her book? cf. *A.P.* 9. 184 ⁴ see also *A.P.* 5. 132

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ἡ Κινύρεω νέον ἔρνος ὀδυρομένη Ἀφροδίτῃ
 σύνθρηνος μακάρων ἱερὸν ἄλσος ὀρῆς·
 πάντῃ, πότνια, χαῖρε θεοῖς ἴσα· σὰς γὰρ αἰοιδὰς ¹
 ἀθανάτων ἄγομεν ² νῦν ἔτι θυγατέρας.

Anth. Pal. 4. 1 Μελεάγρου στέφανος·
 Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρπον αἰοιδὰν ;
 ἢ τίς ὁ καὶ τεύξας ὑμνοθετᾶν στέφανον ;
 ἄνυσσε μὲν Μελέαγρος, ἀριζάλῳ δὲ Διοκλεῖ
 μναμόσυνον ταύταν ἐξεπόνθησε χάριν,
 πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ
 Μοιροῦς
 λείρια, καὶ Σαπφοῦς βαιὰ μὲν ἀλλὰ ῥόδα . . .

Ibid. 7. 15 Ἀντιπάτρου εἰς τὴν αὐτήν·
 Οὔνομά μευ Σαπφῶ· τόσσον δ' ὑπερέσχον αἰοιδᾶν
 θηλειᾶν, ἀνδρῶν ὅσσον ὁ Μαιονίδας.³

Ibid. 9. 66 Ἀντιπάτρου Σιδωνίου εἰς Σαπφῶν
 τὴν Μυτιληναίαν ἐγκωμιαστικόν·
 Μναμοσύναν ἔλε θάμβος, ὅτ' ἔκλυε τὰς μελιφώνου
 Σαπφοῦς, μὴ δεκάταν Μοῦσαν ἔχουσι βροτοί.

Ibid. 9. 571 Ἀδέσποτον· εἰς τοὺς Ἑννέα Λυρικ-
 οὺς·
 Ἐκλαγεν ἐκ Θηβῶν μέγα Πίνδαρος· ἔπνεε τερπνὰ
 ἡδυμελεῖ φθόγγῳ μούσα Σιμωνίδεω·
 λάμπε ⁴ Στησίχορός τε καὶ Ἴβυκος· ἦν γλυκὺς
 Ἀλκμάν·
 λαρὰ δ' ἀπὸ στομάτων φθέγγετο Βακχυλίδης·

¹ Reiske-Tyrwhitt : mss θεοῖς γὰρ ἴσας αἰοιδὰς

² Heek :

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or Aphrodite with her when she bewails the fair young offspring of Cinŷras in the sacred grove of the Blest. Howsoe'er it be, I bid thee all hail, Great Lady, even as any God; for we still hold thy songs to be daughters of an Immortal.

Palatine Anthology: The Garland of Meleager:¹ To whom, dear Muse, bring you this song so rich in fruit? and who is the fashioner of this your garland of minstrels? It is the work of Meleager, and he hath made it to be a keepsake for the admired Diocles. Inwoven here is many a lily of Anytè's, many a white lily of Moero's, and of the flowers of Sappho few, but roses . . .

The Same: Antipater on Sappho: My name is Sappho, and my song surpasses the songs of women even as Homer's the songs of men.

The Same: Antipater of Sidon, encomium on Sappho of Mytilene: Memory was astonished when she heard the honey-voiced Sappho, wondering whether mankind possessed a tenth Muse.

The Same: Anonymous on the Nine Lyric Poets: Pindar of Thebes clanged amain; the Muse of Simonides breathed a joy of delicious-noted sound; Stesichorus and Ibycus rang clear; Alcman was sweet; and the lips of Bacchylides uttered pleasant

¹ poem introductory to M.'s collection of Greek 'Epigrams,' in which each poet's works are likened to a flower

mss ἀθανάτας ἔχομεν ³ mss αἰοιδᾶν (-ᾶν) θηλειᾶν (-ων), stone
-ων -ων ⁴ mss λάμπει

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Πειθὼ Ἀνακρέιοντι συνέσπετο· ποικίλα δ' ἡῦδα.¹
 Ἀλκαῖος πυκνῇ Λέσβιος Αἰολίδι.²
 ἀνδρῶν δ' οὐκ ἐνάτῃ Σαπφῶ πέλεν, ἀλλ' ἐρατειναῖς
 ἐν Μούσαις δεκάτῃ Μούσα καταγράφεται.

Cat. 35. 16 Sapphica puella
 Musa doctior.

Hor. Od. 4. 9. 11 spirat adhuc amor
 vivuntque commissi calores
 Aeoliae fidibus puellae.

Id. Ep. 1. 19. 28
 Temperat Archilochi Musam pede mascula Sappho.

Anth. Pal. 7. 16 Πινύτου εἰς Σαπφῶ·
 Ὅστέα μὲν καὶ κωφὸν ἔχει τάφος οὖνομα Σαπφούς·
 αἱ δὲ σοφαὶ κείνης ῥήσιες ἀθάνατοι.

Ibid. 17 Τυλλίου Λαυρέα εἰς τὴν αὐτήν·
 Αἰολικὸν παρὰ τύμβον ἰὼν, ξένε, μή με θανοῦσαν
 τὰν Μυτιληναίαν ἔννεπ' αἰδοπόλον·
 τόνδε γὰρ ἀνθρώπων ἔκαμον χέρες, ἔργα δὲ φωτῶν
 ἐς ταχινὴν ἔρρει τοιάδε ληθεδόνα·
 ἦν δέ με Μουσάων ἐτάσης χάριν, ὧν ἀφ' ἐκάστης
 δαίμονος ἄνθος ἐμῇ θῆκα παρ' ἐννεάδι,
 γνῶσσαι ὥς Ἀἶδew σκότον ἔκφυγον, οὐδέ τις ἔσται
 τῆς λυρικῆς Σαπφούς νώνυμος ἡἷλιος.

Plut. Pyth. Or. 6 'οὐχ ὁρᾶς,' εἶπεν, 'ὅσῃν χάριν
 ἔχει τὰ Σαπφικὰ μέλη κηλοῦντα καὶ κατα-
 θέλγοντα τοὺς ἀκροωμένους ;'

¹ mss αὐδᾶ ² E. g. οἱ πτυκτῶ 'book' cf. πτυκτεῖον? :
 mss κυκνω (κύκνω) Λ. αἰολίδι, κύκνος Λ. Αἰολίσιν

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things; Anacreon was attended by Persuasion; and Lesbian Alcaeus spake varied notes unto the wise Aeolian dame.¹ But Sappho was not ninth among the men; rather is she written tenth in the list of the lovely Muses.

Catullus: . . . thou maiden more cultured than the Sapphic Muse.

Horace: . . . Still breathes the love, still lives the flame, which the Aeolian maid confided to her strings.

The Same: The virile Sappho shapes her Muse with the metre of Archilochus.

Palatine Anthology: Pinytus on Sappho: This tomb hath the bones and the dumb name of Sappho, but her wise utterances are immortal.

The Same: Tullius Laureas on the same: When you pass my Aeolian grave, stranger, call not the songstress of Mytilene dead. For 'tis true this was built by the hands of men, and such works of human-kind sink swiftly into oblivion; yet if you ask after me for the sake of the holy Muses from each of whom I have taken a flower for my posy of nine,² you shall know that I have escaped the darkness of Death, and no sun shall ever be that keepeth not the name of the lyrist Sappho.

Plutarch *Pythian Oracles*: 'Do you not see,' he asked, 'what a charm the songs of Sappho have to enchant and bewitch the listener?'

¹ or in his Aeolian book?

² her nine 'Books'

Plut. *Symp.* 7. 8. 2. [τίσι μάλιστα χρηστέον ἀκροάμασι παρὰ δεῖπνον]· ἡμεῖς γάρ ἐσμεν οἱ πρῶτοι τοῦ πράγματος εἰσαγομένου δυσχεράναντες ἐν Ῥώμῃ καὶ καθαψάμενοι τῶν ἀξιούντων Πλάτωνα διαγωγὴν ἐν οἴνῳ ποιεῖσθαι καὶ τῶν Πλάτωνος διαλόγων ἐπὶ τραγήμασι καὶ μύροις ἀκούειν διαπίνοντας· ὅτε καὶ Σαπφoῦς ἀναλεγομένης¹ καὶ τῶν Ἀνακρέοντος ἐγὼ μοι δοκῶ καταθέσθαι τὸ ποτήριον αἰδούμενος.

Id. *Amat.* 18 ἄξιον δὲ Σαπφoῦς παρὰ ταῖς Μούσαις μνημονεύσαι· τὸν μὲν γὰρ Ἡφαίστου παῖδα Ῥωμαῖοι Κᾶκον ἱστοροῦσι πῦρ καὶ φλόγας ἀφιέναι διὰ τοῦ στόματος ἔξω ρεούσας· αὕτη δ' ἀληθῶς μεμειγμένα πυρὶ φθέγγεται καὶ διὰ τῶν μελῶν ἀναφέρει τὴν ἀπὸ τῆς καρδίας θερμότητα· Μούσαις εὐφώνοις ἰωμένη τὸν ἔρωτα· κατὰ Φιλόξενον.

Id. *Symp.* 1. 5. 1 Πῶς εἴρηται τὸ 'ποιητὴν δ' ἄρα Ἔρως διδάσκει κἂν ἄμουσος ἦ τὸ πρῖν' ἐζητεῖτο παρὰ Σοοσίῳ, Σαπφικῶν τινῶν ἀσθέντων . . .

Gell. 19. 3 Is (Antonius Julianus), ubi eduliis finis et poculis mox sermonibusque tempus fuit, desideravit exhiberi quos habere eum adolescentem sciebat, scitissimos utriusque sexus qui canerent voce et qui psallerent. Ac posteaquam introducti pueri puellaeque sunt, iucundum in modum Ἀνακρεόντεια pleraque et Sapphica et poetarum quoque recentium ἐλεγεία quaedam erotica dulcia et venusta cecinerunt.

¹ Wyttēbach : mss ἀναδεχ.

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Plutarch *Dinner-Table Problems* [on what is the best sort of entertainment during dinner]: We were the first to fall foul of the new fashion when it came to Rome, and to deprecate the use of Plato as an after-dinner diversion and his dialogues as things to be listened to over the wine and the dessert. Why, even when they recite us Sappho or Anacreon I feel I must put down my cup for very shame.

The Same *Amatorius*: Sappho fully deserves to be counted among the Muses. The Romans tell how Cacus son of Vulcan sent forth fire and flames from his mouth; and Sappho utters words really mingled with fire, and gives vent through her song to the heat that consumes her heart, thus 'healing' in the words of Philoxenus 'the pain of love with the melodies of the Muse.'¹

The Same *Dinner-Table Problems*: One day at Sossius's, after the singing of some songs of Sappho's, a discussion arose of the line 'Love makes a poet of the veriest boor.'

Aulus Gellius *Attic Nights*: When the chief courses were disposed of and the time was come for wine and conversation, Antonius expressed a wish that we might be favoured with a performance by the first-rate singers and players of both sexes whom he knew our young friend to have at command. In due time the young musicians were summoned, and proceeded to give delightful renderings not only of a number of the songs of Anacreon and Sappho but also of some charming erotic elegies, as they are called, of modern composers.

¹ see *fr.* 2

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Luc. Am. 30 εἰ γυναιξὶν ἐκκλησία καὶ δικαστήρια καὶ πολιτικῶν πραγμάτων ἦν μετουσία, στρατηγὸς ἂν ἦ προστάτης ἐκεχειροτόνησο καὶ σε χαλκῶν ἀνδριάντων ἐν ταῖς ἀγοραῖς, ὦ Χαρίκλεις, ἐτίμων. σχεδὸν γὰρ οὐδὲ αὐταὶ περὶ αὐτῶν, ὅποσαι προὔχουσιν κατὰ σοφίαν ἐδόκουν, εἰ τις αὐταῖς τὴν τοῦ λέγειν ἐξουσίαν ἐφῆκεν, οὕτω μετὰ σπουδῆς ἂν εἶπον, οὐχ ἡ Σπαρτιάταις ἀνθρωπισμένη Τελέσιλλα, δι' ἣν ἐν Ἀργεὶ θεὸς ἀριθμεῖται γυναικῶν Ἀρης· οὐχὶ τὸ μελιχρὸν αὔχημα Λεσβίων Σαπφὼ καὶ ἡ τῆς Πυθαγορείου σοφίας θυγάτηρ Θεανώ· τάχα δ' οὐδὲ Περικλῆς οὕτως ἂν Ἀσπασίᾳ συνηγόρησεν.

Id. Merc. Cond. 36 καὶ γὰρ αὐ καὶ τότε ὑπὸ τῶν γυναικῶν σπουδάζεται, τὸ εἶναί τινος αὐταῖς πεπαιδευμένους μισθοῦ ὑποτελεῖς ξυνόντας καὶ τῷ φορεῖν ἐπομένους· ἐν γάρ τι καὶ τοῦτο τῶν ἄλλων καλλωπισμάτων αὐταῖς δοκεῖ, ἣν λέγεται ὡς πεπαιδευμέναι τέ εἰσι καὶ φιλόσοφοι καὶ ποιοῦσιν ἄσματα οὐ πολὺ τῆς Σαπφούς ἀποδέοντα.

Cic. Verr. 2. 4. 57 Nam Sappho, quae sublata de prytaneo est, dat tibi iustam excusationem, prope ut concedendum atque ignoscendum esse videatur. Silanionis opus tam perfectum, tam elegans, tam elaboratum, quisquam non modo privatus sed populus potius haberet, quam homo elegantissimus atque eruditissimus Verres? . . . atque haec Sappho sublata quantum desiderium sui reliquerit, dici vix potest. nam cum ipsa fuit egregie facta, tum

¹ this, with the ref. to Syracuse in the Parian Chronicle

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Lucian *Loves*: If women had a parliament and law-courts and a share in politics, you would have been elected general or president, Charicles, and they would have put up bronze statues in your honour in the market-place. Indeed, had all the wisest and cleverest of their own sex been given the opportunity, they could hardly have proved better champions of its cause, not even Telesilla, who took arms against the Spartan nobles and thus caused Ares to be reckoned at Argos a woman's God, nor yet Sappho, the delicious glory of the Lesbians, or Theano the daughter of the wisdom of Pythagoras. Nay, Pericles could hardly have made out so good a case for Aspasia.

The Same *On Paid Companions*: For ladies make a great point of having persons of education in their pay, to attend upon them and accompany them when they go abroad in their chairs, since there is nothing on which they pride themselves more than that it should be said that they are ladies of culture and learning and write poems almost as good as Sappho's.

Cicero *Orations against Verres*: The Sappho which was stolen from the town-hall of Syracuse,¹ that, I admit, almost grants you extenuation. Could this work of Silanion, so perfect, so refined, so finished, be in fitter hands public or private than those of a man so refined and cultured as Verres? . . . And how sorely this stolen Sappho was missed is almost more than words can tell. Not only was the poetess exquisitely portrayed, but there was a world-famous

(above), is thought to be an indication that Sappho's Sicilian exile was spent at Syracuse

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epigramma Graecum pernobile incisum habuit in basi, quod iste eruditus homo et Graeculus, qui haec subtiliter iudicat, qui solus intelligit, si unam litteram Graecam scisset, certe non reliquisset.¹ nunc enim, quod inscriptum est inani in basi, declarat quid fuerit et id ablatum indicat.

Dion. Hal. *Dem.* 40 ἡ δὲ μετὰ ταύτην (ἁρμονία) ἡ γλαφυρὰ καὶ θεατρικὴ καὶ τὸ κομψὸν αἰρουμένη πρὸ τοῦ σεμνοῦ τοιαύτη ὀνομάτων αἰεὶ βούλεται λαμβάνειν τὰ λειότατα καὶ μαλακώτατα, τὴν εὐφωσίαν θηρωμένη καὶ τὴν εὐμέλειαν, ἐξ αὐτῶν δὲ τὸ ἡδὺ. ἔπειτα οὐχ ὥς ἔτυχεν ἀξιοῖ ταῦτα τιθέναι οὐδὲ ἀπερισκέπτως συναρμόττειν θᾶτερα τοῖς ἑτέροις, ἀλλὰ διακρίνουσα τὰ ποῖα τοῖς ποίοις παρατιθέμενα μουσικωτέρους ποιεῖν δυνήσεται τοὺς ἤχους, καὶ σκοποῦσα κατὰ ποῖον σχῆμα ληφθέντα χαριεστέρας ἀποτελέσει τὰς συζυγίας, οὕτως συναρμόττειν ἕκαστα πειράται, πολλὴν σφόδρα ποιούμενη φροντίδα τοῦ συνέχεσθαι² καὶ συνηλεῖσθαι καὶ προπετεῖς ἀπάντων αὐτῶν εἶναι τὰς ἁρμονίας . . . τοιαῦτά τινά μοι καὶ ταύτης εἶναι φαίνεται χαρακτηριστικὰ τῆς ἁρμονίας. παραδείγματα δ' αὐτῆς ποιῶμαι ποιητῶν μὲν Ἡσίοδόν τε καὶ Σαπφὴν καὶ Ἀνακρέοντα, τῶν δὲ πεζῇ λέξει χρησαμένων Ἰσοκράτην τε τὸν Ἀθηναῖον καὶ τοὺς ἐκείνῳ πλησιάσαντας.

Demetr. *Eloc.* 132 τὰ μὲν οὖν εἶδη τῶν χαρίτων τοσάδε καὶ τοιάδε. εἰσιν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες οἷον νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ Σαπφούς ποίησις. τὰ γὰρ τοιαῦτα

¹ mss *sustulisset* which some edd. keep, reading *una* for *non*

² mss *συνέξ.*

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Greek couplet inscribed upon the base, which this cultured Grecian who can really criticise such things, who is the only man who understands such things, would never have dreamt of leaving behind if he had known a single letter of the Greek alphabet. For the inscription on the empty base declares to-day what the statue was, thus proclaiming the theft.¹

Dionysius of Halicarnassus² *Demosthenes*: Next comes the finished or decorative style, the style which makes for elegance rather than grandeur. In the first place it invariably prefers the smoothest and gentlest words, seeking euphony and melodiousness and their resultant charm. Secondly, it does not put its words just as they come or combine them without consideration, but first decides what elements will combine to give the most musical effect, and what arrangement will produce the most taking combinations, paying very great attention to the coherence of the parts and the perfection of the joinery. . . . Such appear to me to be the characteristics of this style. For examples of it I may mention, in poetry, Hesiod, Sappho, and Anacreon, and in prose, Isocrates the Athenian and his school.

Demetrius on *Style*: The forms, then, of literary charm are many and various. But charm may also reside in the subject. For instance, it may be the Gardens of the Nymphs, a wedding, a love-affair, in short the entire subject-matter of the poetry of Sappho. Such themes are charming even if treated

¹ Plin. *N.H.* 35, 34 mentions a picture of S. by Leon, on which (?) cf. *Anth. Plan.* 310; see also Tat. *adv. Gr.* 130
² see also *Comp.* 19. 23

κὰν ὑπὸ Ἰππώνακτος λέγεται, χαρίεντά ἐστι καὶ αὐτὸ ἱλαρὸν τὸ πρᾶγμα ἐξ ἑαυτοῦ· οὐδεὶς γὰρ ἂν ὑμέναιον ἄδοι ὀργιζόμενος, οὐδὲ τὸν Ἑρωτα Ἑρινὺν ποιήσκειν τῇ ἔρμηνείᾳ ἢ Γίγαντα, οὐδὲ τὸ γελᾶν κλαίειν.

Him. Or. 1. 4 Οὐκοῦν ὦρα καὶ ἡμῖν, ὦ παῖδες, ἐπεὶ καὶ τὰς ἡμετέρας καλοῦμεν Μούσας πρὸς γαμήλιον χόρον καὶ ἔρωτα, ἀνεῖναι τὴν ἁρμονίαν τὴν σύντονον, ἵν' ἅμα μετὰ παρθένων ἐπ' Ἀφροδίτῃ χορεύσωμεν. ὅτι δὲ μέγας ὁ κίνδυνος οὕτως ἀπαλὸν μέλος εὐρεῖν ὥς τὴν θεὸν ἀρέσαι τῷ μέλει, παρ' αὐτῶν ποιητῶν μαθάνειν ἔξεστιν, <ὦν> οἱ πλείους οἶμαι δεινοὶ τὰ ἐρωτικά γενόμενοι, κατὰ μὲν ἡϊθέους καὶ παρθένους ἐπιτολμώσαντες¹ τὴν Ἥραν ἔδειξαν, τὰ δὲ Ἀφροδίτης ὄργια μόνῃ παρήκαν τῇ Λεσβία Σαπφοῖ καὶ ἄδειν πρὸς λύραν καὶ ποιεῖν τὸν ἐπιθαλάμιον.² ἢ καὶ εἰσῆλθε μετὰ τοὺς ἀγῶνας εἰς θάλαμον, πλέκει παστάδα, τὸ λέχος στρώννυσι, ἀγείρει παρθένους <εἰς> νυμφεῖον, ἄγει καὶ Ἀφροδίτην ἐφ' ἄρματι χαρίτων καὶ χόρον Ἑρώτων συμπαίστορα· καὶ τῆς μὲν ὑακίνθῳ τὰς κόμας σφίγγασα, πλὴν ὅσαι μετώπῳ μερίζονται, τὰς λοιπὰς ταῖς αὔραις ἀφῆκεν ὑποκυμαίνειν ἢ πνεύσαιεν.³ τῶν δὲ τὰ πτέρη καὶ τοὺς βοστρύχους χρυσῷ κοσμήσασα πρὸ τοῦ δίφρου σπεύδει πομπεύοντας καὶ δᾶδα κινούντας μετάρσιον.

Anth. Pal. 9. 189 ἄδηλον εἰς Σαπφῶ τὴν Μυτιληναίαν μελοποιόν·

¹ mss ἡϊθέων κ. παρθένων ἐπιτολμῶσαν
² mss εἰ πλήττοιεν

³ mss θάλαμον

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by an Hipponax, the subject being pleasing in its nature. It is as impossible to sing a wedding-song in a rage, or make Love a Fury or a Giant by mere choice of expression, as it is to turn laughter into tears.

Himerius Orations: So it is time for us, my children, since we are summoning our Muses to marriage-dance and marriage-love, to relax the graveness of our music, so that we may the better trip it with the maidens in honour of Aphrodite. How hard it is to find a tune gentle enough to please the Goddess, we may judge from the poets themselves, most of whom, though past masters in love-poetry, went as bravely to the description of Hera as any boy or girl, but when it came to the rites of Aphrodite, left the song for the lyre and the making of the epithalamy entirely to Sappho, who when the contests¹ are over enters the chamber, weaves the bower, makes the bride-bed, gathers the maidens into the bride-chamber, and brings Aphrodite in her Grace-drawn car with a bevy of Loves to be her playfellows; and her she adorns with hyacinths about the hair, leaving all but what is parted by the brow to float free upon the wayward breeze, and them she decks with gold on wing and tress and makes to go on before the car and wave their torches on high.²

Palatine Anthology: Anonymous on Sappho the lyric poetess of Mytilene: Come, ye daughters of

¹ part of the ceremony apparently consisted of a mock contest of suitors ² cf. Him. ap. Schenkl *Hermes* 1911. 421, Dion. Hal. *Rhet.* 247

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Ἔλθετε πρὸς τέμενος ταυρώπιδος¹ ἀγλαὸν
Ἥρης,

Λεσβίδες, ἀβρὰ ποδῶν βήμαθ' ἐλίσσόμεναι,
ἔνθα καλὸν στήσεσθε² θεῇ χόρον· ὕμμι δ'
ἀπάρξει

Σαπφῶ χρυσεῖην χερσὶν ἔχουσα λύρην.
ὀλβιαι ὀρχηθμοῦ πολυγηθέος· ἡ γλυκὺν ὕμνον
εἰσατεῖν αὐτῆς δόξετε Καλλιόπης.

Jul. Ep. 30 Ἀλυπίῳ ἤδη μὲν ἐτύγχανον ἀνει-
μένος τῆς νόσου, τὴν γεωγραφίαν ὅτε ἀπέστειλας·
οὐ μὴν ἔλαττον διὰ τοῦτο ἡδέως ἐδεξάμην τὸ
παρὰ σου πινάκιον ἀποσταλέν. ἔχει γὰρ καὶ τὰ
διαγράμματα τῶν πρόσθεν βελτίω, καὶ κατεμου-
σώσας αὐτὸ προσθεῖς τοὺς ἰάμβους, οὐ μάχην
αἰείδοντας τὴν Βουπάλειον κατὰ τὸν Κυρηναῖον
ποιητὴν, ἀλλ' οἷους ἡ καλὴ Σαπφῶ βούλεται τοῖς
νόμοις ἀρμόττειν.

Paus. 1. 25. 1 . . . Ἀνακρέων ὁ Τηϊός, πρῶτος
μετὰ Σαπφῶ τὴν Λεσβίαν τὰ πολλὰ ὧν ἔγραψεν
ἔρωτικά ποιήσας.

Ath. 13. 605 e καγὼ δὲ κατὰ τὴν Ἐπικράτους
Ἀντιλαΐδα

τάρωτίκ' ἐκμεμάθηκα πάντα³ παντελῶς
Σαπφούς, Μελήτου, Κλεομένους, Λαμυνθίου.

Ibid. 14. 639 a Κλέαρχος δὲ ἐν δευτέρῳ Ἑρω-
τικῶν τὰ ἐρωτικά φησὶν ᾄσματα καὶ τὰ Λοκρικὰ
καλούμενα οὐδὲν τῶν Σαπφούς καὶ Ἀνακρέοντος
διαφέρειν.

¹ Heck. cf. Nonn. 9. 68 : mss γλαυκῶπ.
² mss ταῦτα

³ mss στήσασθε

LIFE OF SAPPHO

Lesbos, trip it delicately in the whirling measure on your way to the shining precinct of the bull-faced Hera, and there take up the fair dance unto the Goddess with Sappho for your leader golden lyre in hand. Happy ye in that delightful round! ye shall think, for sure, that ye are hearing some sweet hymn of Calliopè herself.¹

Julian *Letters*: To Alypius:—I was already recovered when I received the Geography, though your missive was none the less welcome for that. Not only are the maps in it better done, but you have given it a touch of literary distinction by prefixing the iambic motto—not such iambs as sing the fight with Bupalus, to adapt Callimachus,² but of the sort which the beautiful Sappho chooses to fit to her melodies.

Pausanias *Description of Greece*: . . . Anacreon of Teos, who was the first poet after Sappho to make love his principal theme.

Athenaeus *Doctors at Dinner*: I, too, to quote Epicrates' *Anti-Laïs* 'am letter-perfect in all the love-songs of Sappho, Meletus, Cleomenes, and Lamythius.'

The Same: Clearchus, in the second Book of his *Treatise on Love Poetry*, declares that the love-songs of Gnesippus and his *Locrian Ditties*, as they are called, are quite as good as Sappho's or Anacreon's.

¹ cf. *A.P.* 7. 407 (above) ² *i. e.* the choliambics prefixed by Callim. to his *Iambics* referring to Hipponax' lampoons (in that metre) on Bupalus and containing the words *φέρων ἱαμβον οὐ μάχην δαίδοντα* | *τὴν Βουπάλειον*, cf. *Ox. Pap.* 1011

LYRA GRAECA

Them. Or. 13. p. 170 d . . . καὶ τὸ καλὸν δὲ αὐτὸ σὺν τῇ ἀληθείᾳ καλὸν ἐστὶ, ψεῦδος δὲ οὐδὲν καλόν, οὔτε θωπεία οὔτε κολακεία. Σαπφοῖ μὲν γὰρ καὶ Ἀνακρέοντι συγχωροῦμεν ἀμέτρους εἶναι καὶ ὑπερμέτρους ἐν τοῖς ἐπαίνοις τῶν παιδικῶν· σωμάτων γὰρ ἥρων ἰδιωτικῶν ἰδιῶται καὶ οὐδεὶς κίνδυνος ἐπὴν εἰ χαυνωθεῖεν ὑπὸ τοῦ ἐπαίνου αὐτοῖς οἱ ἐρώμενοι. ἐνταῦθα δὲ βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ ὁ ἐρώμενος . . .

Plut. Mus. 16 καὶ ἡ Μίξολύδιος (ἁρμονία) παθητικὴ τίς ἐστὶ τραγῳδίαις ἁρμόζουσα. Ἀριστόξενος δὲ φησὶ Σαπφῶ πρώτην εὑρασθαι τὴν Μίξολυδιστί, παρ' ἧς τοὺς τραγῳδοποιοὺς μαθεῖν.

Ath. 14. 635 e καὶ τὴν Σαπφῶν δὲ φησιν οὗτος (ὁ Μέναιχμος ὁ Σικυνώνιος ἐν τοῖς Περὶ Τεχνικῶν) . . . πρώτην χρήσασθαι τῇ πηκτίδι.

Ibid. 13. 599 c Χαμαιλεῶν δὲ ἐν τῷ Περὶ Σαπφούς . . .

Suid. Δράκων Στρατονικεύς· γραμματικός . . . Περὶ τῶν Σαπφούς Μέτρων.

Phot. Bibl. ἀνεγνώθησαν ἐκλογαὶ διάφοροι ἐν βιβλίῳ ιβ' Σωπάτρου σοφιστοῦ. συνείλεκται δὲ αὐτῷ τὸ βιβλίον ἐκ πολλῶν καὶ διαφόρων ἱστοριῶν καὶ γραμμάτων . . . ὁ δὲ δεύτερος (λόγος) ἔκ τε τῶν Σωτηρίδα Παμφίλης Ἐπιτομῶν πρώτου λόγου . . . καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν Κατ' Ἀρετὴν Γυναιξὶ Πεπραγματουμένων Διηγημάτων, ἔτι δὲ καὶ ἐκ τῶν

¹ see also Ibid. 20. 36
Ibid. 28 to Terpander

² Gratian ³ ascribed however
⁴ a kind of lyre played with the

LIFE OF SAPPHO

Themistius *Orations*:¹ . . . And beauty itself is beautiful only when accompanied by truth, whereas no falsehood is beautiful, be it called cajolery or adulation. We may acquiesce in the unbounded—or shall I say excessive—praises given their beloved by Sappho and Anacreon, because both loved and lover were private individuals and there was no danger to be apprehended if their praises should turn the beloved head. But the love of which I speak now is Imperial, and so is the beloved.² . . .

Plutarch *On Music*: The Mixolydian 'mode' is particularly sensuous or emotional, suited to tragedy. According to Aristoxenus this mode was invented by Sappho, from whom it was taken by the writers of tragedy.³

Athenaeus *Doctors at Dinner*: Menaechmus of Sicyon in his *Treatise on Artists* declares that Sappho was the first to use the *pēctis*.⁴

The Same: Chamaeleon in his treatise *On Sappho*. . . .

Suidas *Lexicon*: Dracon of Stratoniceia:—A grammarian, the writer of books . . . *On the Metres of Sappho*.

Photius *Library*: Excellent selections were read from the twelve Books of Sopater the Sophist. The work is a compilation from many excellent histories and tracts. . . . The second Book includes passages from the first Book of the *Epitomes* of Pamphila daughter of Soteridas . . ., from Artemon the Magnesian's *Tales of Feminine Virtue*, and from the

fingers (Ibid. 635 b, d), confused by Suidas (above) with the *πληκτρον* or quill

LYRA GRAECA

Διογένους τοῦ Κυνικοῦ Ἀποφθεγμάτων . . .
ἀλλὰ γε καὶ ἀπὸ ὀγδόου λόγου τῆς Σαπφούς.

Heph. 43 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν
καλούμενον ἑνδεκασύλλαβον οἶον (fr. 1) . . . ἔστι
δὲ καὶ παρ' Ἀλκαίῳ—καὶ ἄδηλον ὁποτέρου ἐστὶν
εὖρημα, εἰ καὶ Σαπφικὸν καλεῖται.

Sch. Heph. 293. Cons. [π. διαφορῶν τοῦ
ἡρωϊκοῦ]· Σαπφικὸν δὲ ἐστὶ τὸ ἀρχόμενον ἀπὸ
σπονδαίου καὶ λήγον ἐῖς σπονδαῖον οἶον (Il. 2. 1) . . .

Heph. 60 [π. ποιήματος]· κοινὰ δὲ (τὰ ποιή-
ματα) ὅσα ὑπὸ συστήματος μὲν καταμετρεῖται,
<τοῖς> αὐτο<ῖς>¹ δὲ τὸ σύστημα ἔχει πληρού-
μενον, οἷά ἐστι τὰ ἐν τῷ δευτέρῳ καὶ τρίτῳ
Σαπφούς· ἐν οἷς καταμετρεῖται μὲν ὑπὸ διστιχίας
αὕτῃ δὲ ἡ διστιχία ὁμοία ἐστί.²

ΣΑΠΦΟΥΣ ΜΕΛΩΝ

1a

Mus. Ital. Ant. Class. vi:

Ἀερίων ἐπέων ἀρχομαι ἀλλ' ὀνάτων.³

¹ *E* ² see also Dion. Hal. *Comp.* 19, Dion Chr. *Or.* 2. 24

³ *E*: vase περιων κ.τ.λ. see *C. Q.* 1922

¹ this seems to indicate the existence of an edition of S.'s
works arranged not according to metre but according to
180

SAPPHO

Obiter Dicta of Diogenes the Cynic . . . , and lastly from the eighth Book of Sappho.¹

Hephaestion *Handbook of Metre*: First the epichoriambic, called the Sapphic eleven-syllable, as (fr. 1) . . . It occurs also in Alcaeus—and it is uncertain which of the two poets invented it, though it is called after Sappho.

Scholiast on the Same [on varieties of the heroic hexameter]: The Sapphic variety is the line which both begins and ends with a spondee, thus (*Iliad* 2. 1) . . .

Hephaestion *Handbook* [on poems]: Poems are called 'common' when they are formed of 'systems' or stanzas and have those systems all composed of lines in the same metre, as for instance the poems in the Second and Third Books of Sappho, in which the stanzas are of two lines and those lines similar.²

THE POEMS OF SAPPHO

1 a

Column i. of a book entitled Ἑπεα πτερόεντα or *Winged Words* held by Sappho in an Attic vase-picture c. 430 B.C. :³

The words I begin are words of air, but, for all that,
good to hear.

subject ² see also for S.'s metres Heph. etc. Consbruch *passim*, Atil. Fort., Terent., Mar. Vict., Plot. ³ this introductory poem apparently stood first in S.'s own collection of her poems; cf. Jul. *Ep.* 30 quoted p. 176

A'

1 εἰς Ἀφροδίτην

Dion. H. Comp. 23 ἡ δὲ γλαφυρὰ καὶ ἀνθηρὰ σύνθεσις . . . χαρακτῆρα τοιόνδε ἔχει . . . ἀκόλουθον δ' ἂν εἴη καὶ τοὺς ἐν αὐτῇ πρωτεύσαντας καταριθμήσασθαι. ἐποποιῶν μὲν οὖν ξμοιογὲς κάλλιστα τουτοῦν δοκεῖ τὸν χαρακτῆρα ἐξεργάσασθαι Ἡσίοδος, μελοποιῶν δὲ Σαπφώ, καὶ μετ' αὐτὴν Ἀνακρέων τε καὶ Σιμωνίδης· τραγῳδοποιῶν δὲ μόνος Εὐριπίδης· συγγραφέων δὲ ἀκριβῶς μὲν οὐδεὶς, μᾶλλον δὲ τῶν πολλῶν Ἐφορός τε καὶ Θεόπομπος, ῥητόρων τε Ἰσοκράτης. θήσω δὲ καὶ ταύτης παραδείγματα τῆς ἁρμονίας, ποιητῶν μὲν προχειρισάμενος Σαπφώ, ῥητόρων δὲ Ἰσοκράτην. ἄρξομαι δὲ ἀπὸ τῆς μελοποιουῦ

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,
παῖ Δίος δολόπλοκα, λίσσομαί σε.¹
μή μ' ἄσαισι μηδ' ὀνύιασι δάμνα,
πότνια, θῦμον,

5 ἀλλὰ τυίδ' ἔλθ', αἶ ποτα κᾶτέροττα
τᾶς ἔμας αὖδως αἴλοισα πήλυι
ἔκλυες, πάτρος δὲ δόμον λίποισα
χρῦσιον ἦλθες

ἄρμ' ὑπασδεύξαισα, κάλω² δέ σ' ἄγον
10 ὥκεε στρούθω προτὶ γᾶν μέλαιναν³
πύκνα δύννεντε πτέρ' ἀπ' ὀρράνω αἶθε-
ρος διὰ μέσσω,

¹ mss also ποικίλοθρον (less likely in view of δολόπλοκα): δολόπλοκα Chœr. on Heph. 85 (251 Consb.) cf. 134: mss here δολοπλόκε ² (9-11) dual Piccolomini -E Proc. Camb. Philol. Soc. 1920 ³ προτὶ γᾶν μέλαιναν E l.c.: mss περι γᾶς (Ald. πτέριγας) (τὰς) μελαίνας: apogr. Vict. π. γᾶν μέλαιναν.

SAPPHO

BOOK I

1 TO APHRODITE

Dionysius of Halicarnassus *Literary Composition*:¹ The finished and brilliant style of composition has the following characteristics: It would not be out of place for me to enumerate here the finest exponents of it. Among epic writers I should give the first place in this style to Hesiod, among lyrists to Sappho, with Anacreon and Simonides next to her; among tragic poets there is only one example, Euripides. Among historians, to be exact, there is none, but Ephorus and Theopompus show it more than most; among the orators I should choose Isocrates. I will now give illustrations of this style, taking Sappho to represent the poets and Isocrates the orators; and I will begin with the lyrist:

Aphrodite splendour-throned² immortal, wile-weaving child of Zeus, to thee is my prayer. Whelm not my heart, O Queen, with suffering and sorrow, but come hither I pray thee, if ever ere this thou hast heard and marked my voice afar, and stepping from thy Father's house harnessed a golden chariot, and the strong pinions of thy two swans³ fair and swift, whirring from heaven through mid-sky, have

¹ cf. Heph. 83 with sch., Prisc. 1. 37, Hdn. 2. 948 Lentz, *E.M.* 485. 41, Ath. 9. 391 e, Hesych. *ῥέεες στροῦθοι*: used by Heph. to illustrate the metre, and hence to be regarded as the 1st ode of S.'s 1st Book in the (?) Alexandrian edition, which was entirely composed of poems in this metre

² prob. = 'sitting on a throne of inlaid wood or metal'

³ cf. 172, Alc. 2. : not sparrows, see *Proc.* (opp.), *Stat. S.* 1. 2.

- αἶψα δ' ἐξίκοντο· σὺ δ', ὦ μάκαιρα,
 μειδιάσαις' ἀθανάτῳ προσώπῳ
 15 ἤρε' ὅττι δηῦτε πέπονθα, κῶττι
 δηῦτε κάλημι,
 κῶττ' ἔμῳ μάλιστα θέλω γένεσθαι
 μαινόλα θυμῷ· 'τίνα δηῦτε πείθω
 καὶ σ' ἄγην ἐς Φάν φιλότατα ;· τίς τ', ὦ
 20 Ψάπφ', ἀδικήει ;¹
 καὶ γὰρ αἱ φεύγει, ταχέως διώξει,
 αἱ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
 αἱ δὲ μὴ φίλει, ταχέως φιλήσει
 κωὺκ ἐθέλοισα·'
 25 ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον
 ἐκ μερίμναν, ὅσσα δέ μοι τέλεσαι
 θυμός ἱμμέρρει, τέλεσον, σὺ δ' αὐτα
 σύμμαχος ἔσσο.

ταύτης τῆς λέξεως ἡ εὐέπεια καὶ ἡ χάρις ἐν τῇ συνεχείᾳ καὶ
 λειότητι γέγονε τῶν ἁρμονιῶν. παρακεῖται γὰρ ἀλλήλοις τὰ
 ὀνόματα καὶ συνύφαιναν κατὰ τινος οἰκειότητος καὶ συζυγίας
 φυσικῶς τῶν γραμμάτων . . .

2

[Longin.] *Subl.* 10 οὐκοῦν ἐπειδὴ πᾶσι τοῖς πράγμασι φύσει
 συνεδρεῦει τινὰ μόρια ταῖς ὕλαις συνυπάρχοντα, ἐξ ἀνάγκης γένοιτ'
 ἂν ἡμῖν ὕψους αἴτιον τὸ τῶν ἐμφερομένων ἐκλέγειν αἱ τὰ καιριώ-
 τατα, καὶ ταῦτα τῇ πρὸς ἄλληλα ἐπισυνθέσει καθάπερ ἐν τι σῶμα
 ποιεῖν δύνασθαι· τὸ μὲν γὰρ τῇ ἐκλογῇ τὸν ἀκροατὴν τῶν λημμά-
 των, τὸ δὲ τῇ πυκνώσει τῶν ἐκλελεγμένων προσάγεται. οἷον ἡ
 Σαπφὴ τὰ συμβαίνοντα ταῖς ἐρωτικαῖς μανίαις παθήματα ἐκ τῶν
 παρεπομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκάστοτε λαμβάνει. ποῦ
 δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅτε τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα
 δεινῇ <γίγνεται> καὶ ἐκλέξαι καὶ εἰς ἄλληλα συνδῆσαι·

¹ *E* (Ibid.): mss καὶ, καὶ (not καί), or μαι (from above)
 corrected to καὶ, then σαγήνεσαν, σαγηνεύσαν, σαγὴν εἶσαν, or
 σαγήνεσσαν κ.τ.λ. : σ' emph. τ' *E*: mss (cf. above) σ or omit

SAPPHO

drawn thee towards the dark earth, and lo! were there; and thou, blest Lady, with a smile on that immortal face, didst gently ask what ailed me, and why I called, and what this wild heart would have done, and 'Whom shall I make to give thee room in her heart's love, who is it, Sappho, that does thee wrong? for even if she flees thee, she shall soon pursue; if she will not take thy gifts, she yet shall give; and if she loves not, soon love she shall, whether or no;'—

O come to me now as thou camest then, to assuage my sore trouble and do what my heart would fain have done, thyself my stay in battle.

The verbal beauty and the charm of this passage lie in the cohesion and smoothness of the joinery. Word follows word inwoven according to certain natural affinities and groupings of the letters . . .

2

[Longinus] *The Sublime*: Since everything is naturally accompanied by certain affixes or accidents coexistent with its substance, it follows that we should find the source of sublimity in the invariable choice of the most suitable ideas, and the power to make these a single whole by combining them together. The first attracts the listener by the choice of subject-matter, the second by the cohesion of the ideas we choose. Sappho, for instance, always expresses the emotions proper to love-madness by means of its actual and visible concomitants. If you ask where she displays her excellence, I reply that it is where she shows her skill, first in choosing, and then in combining, the best and the most marked of those concomitants. Compare this :

LYRA GRAECA

Φαίνεται μοι κῆνος ἶσος θεοῖσιν
ἔμμεν ὤνηρ ὅττις ἐνάντιός τοι
ἰζάνει καὶ πλάσιον ἄδω φωνεί-
σας ὑπακούει

5 καὶ γελαίσας ἱμέροεν, τὸ δὴ 'μαν¹
κάρζαν ἐν στήθεσσιν ἐπεπτόασεν.²
ὥς γὰρ ἔς τ' ἶδω, Βρόχέ', ὥς με φώνας
οὔδεν ἔτ' ἵκει,³

ἀλλὰ καὶ μὲν γλώσσα φέαγε, λέπτον⁴
10 δ' αὐτिका χρῶ πῦρ ὑπαδεδρόμακεν,⁵
ὀππάτεσσι δ' οὔδεν ὄρημ', ἐπιρρόμ-
βεισι δ' ἄκουαι,

ἀ δέ μ' ἵδρως κακχέεται,⁶ τρόμος δέ
παῖσαν ἄγρη, χλωροτέρα δέ ποίας
15 ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύῃην⁷
φαίνομαι.—ἀλλὰ

πάντ<α νῦν τ>ολμάτέ', ἐπεὶ πένησα.⁸

οὐ θαυμάζεις, ὡς ὑπὸ τὸ αὐτὸ τὴν ψυχὴν, τὸ σῶμα, τὰς ἀκοάς, τὴν
γλώσσαν, τὰς ὕψεις, τὴν χροάν, πάνθ' ὡς ἀλλότρια διοιχόμενα
ἐπιζητεῖ, καὶ καθ' ὑπεναντιώσεις ἅμα ψύχεται καίεται, ἀλογιστεῖ
φρονεῖ, ἥ γὰρ φοβεῖται μὴ⁹ παρ' ὀλίγον τεθνήκεν, ἵνα μὴ ἔν τι
περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύννοδος; πάντα μὲν τοιαῦτα
γίνεται περὶ τοὺς ἐρῶντας. ἡ λῆψις δ', ὡς ἔφην, τῶν ἁκρῶν καὶ
ἡ εἰς ταῦτ' συναίρεσις ἀπειργάσατο τὴν ἐξοχὴν.

¹ Ahr: mss μὴ μὰν ² Robortelli -E (Cambr. Philol. Soc. Proc. 1920), cf. E.M. 407. 22: mss καρδίαν ἐν στήθεσσιν (-εσιν) ἐπτόασεν (corr. in one to ἐποπτόασεν) ³ E (Ibid.): mss ὡς γ. σῶω βρόχεως (βροχέως) κ.τ.λ. ⁴ or γλώσσ' ἐδάγη ὅν δὲ λέπτον Ald. with Plut. ⁵ a perh. for αἰ = η cf. αἰμόνοες

SAPPHO

It is to be a God, methinks, to sit before you and listen close by to the sweet accents and winning laughter which have made the heart in my breast beat so fast and high. When I look on you, Brocheo,¹ my speech comes short or fails me quite, I am tongue-tied²; in a moment a delicate fire has overrun my flesh, my eyes grow dim and my ears sing, the sweat runs down me and a trembling takes me altogether, till I am as green and pale as the grass,³ and death itself seems not very far away;⁴—but now that I am poor, I must fain be content⁵ . . .

Is it not marvellous how she has recourse at once to spirit, body, hearing, tongue, sight, flesh, all as quite separate things, and by contraries both freezes and burns, raves and is sane, and indeed is afraid she is nearly dead, so that she expresses not one emotion but a concourse of emotions? Now all such things are characteristic of the lover, but it is the choice, as I said, of the best and the combination of them into a single whole, that has produced the excellence of the piece.⁶

¹ (or Brochea) dimin. of a compd. of *βραχύς*, cf. Catull. and see *Camb. Philol. Soc. Proc.* 1920 ² the Greek is 'my tongue is broken up' ³ cf. *Macbeth* l. 7 ⁴ the Greek words for swooning are mostly metaphors from dying ⁵ metaphorical ('beggars can't be choosers') and explained by the lost sequel; = 'if I cannot see you face to face I must fain be content with distant reverence' ⁶ cf. Plut. *Pr. in Virt.* 10, Cram. *A.P.* l. 39, Plut. *Erot.* 18, *Demetr.* 38, Cram. *A.O.* l. 208. 15, Sch. *Il.* 22. 2, Catull. 51

Wil. ⁶ Long. (cf. *ψύχεται* below) apparently read *καὶ δ' ἵδρωσι ψῦχος χέεται*: his mss *ἐκ δὲ (ἐκαθε) μ' ἰδ. ψ. κακχέεται*: but *μοι* is necessary and the above is quoted Cram. *A.O.* l. 208 to show *ἰδ.* is fem. ⁷ *E* (Ibid.): mss *πιδευσην, πιδευην, or πιδευκην* ⁸ *E* (Ibid.): mss *ἀ. παντόλματον ἐ. (ἐ. καὶ) πένητα* ⁹ Heller -*E*: mss *ἦ γὰρ φοβεῖται ἦ*

LYRA GRAECA

3

Eust. 729. 20 (*Il.* 8. 555) ἰστέον δὲ ὅτι ἐν τῷ 'φαινήν' ἀμφὶ σελήνην' οὐ τὴν πλησιφαῆ νοητέον καὶ πληροσελήνην· ἐν αὐτῇ γὰρ ἀμαυρά εἰσι τὰ ἕσπρα ὡς ὑπερανγαζόμενα, καθὰ καὶ ἡ Σαπφώ που φησίν·

Ἄστερες μὲν ἀμφὶ κάλαν σελάνναν
ἀψ' ἀπυκρύπτουσι φάεννον εἶδος,
ὅπποτα πλήθοισα μάλιστα λάμπησ'
ἀργυρία γὰν.¹

4

Hermog. π. ἰδεῶν (*Rhet. Gr.* Walz 3. 315) [π. γλυκύτητος]· καὶ τὰς μὲν οὐκ αἰσχροῦς (τῶν ἡδονῶν) ἔστιν ἀπλῶς ἐκφράζειν, οἷον κάλλος χωρίου καὶ φυτείας διαφόραν καὶ ρευμάτων ποικιλίαν καὶ ὅσα τοιαῦτα. ταῦτα γὰρ καὶ τῇ ὕψει προσβάλλει ἡδονὴν ὁράμενα καὶ τῇ ἀκοῇ ὅτε ἐξαγγέλλει τις. ὥσπερ ἡ Σαπφώ·

· · · · · ἀμφὶ δ' ὕδωρ
ψῦχρον <ῶνεμος>² κελάδει δι' ὕσδων
μαλίνων, αἰθυσσομένων δὲ φύλλων
κῶμα κατάρρει.³

καὶ ὅσα πρὸ τούτων γε καὶ μετὰ ταῦτα εἴρηται.

5⁴ εἰς Ἀφροδίτην

Str. 1. 40 εἰ δὲ Φοίνικας εἰπὼν ὀνομάζει (Ὅμηρος) καὶ Σιδωνίους τὴν μητρόπολιν αὐτῶν, σχήματι συνήθει χρηταὶ ὡς . . . "Ἰδὴν δ' ἵκανε καὶ Γάργαρον" καὶ Σαπφώ·

Αἶ σε Κύπρος καὶ Πάφος ἢ Πάνορμος . . .⁵

¹ λάμπησ' ἂ. γ. (οἱ ἀργυρεαὶ γαῖαν?) Blf. -E, cf. Jul. Ep. 19 Σ. ἢ καλὴ τὴν σελήνην ἀργυρεάν φησι καὶ διὰ τοῦτο τῶν ἄλλων ἀστέρων ἀποκρύπτειν τὴν ὕψιν: mss λάμπη γὰν ² E (wrongly read as ὦν ἐμὸς and then cut out) ³ mss καὶ αἰθ. κ.τ.λ.

⁴ cf. Men. Rh. Gr. Walz 9. 135 (π. τῶν κλητικῶν) ἅμα μὲν γὰρ ἐκ πολλῶν τόπων τοὺς θεοὺς ἐπικαλεῖν ἔξεστιν, ὡς παρὰ τῇ Σ. . . . πολλαχοῦ εὐρίσκομεν ⁵ αἶ E: mss ἢ καὶ B: mss ἢ

SAPPHO

31

Eustathius on the *Iliad*: Note that in the words 'around the bright moon' we are not to understand the moon at her full; for then the stars are dim because they are outshone, as Sappho somewhere says:

Around the fair moon the bright beauty of the stars is lost when her silver light illumines the world at its fullest.

42

Hermogenes *Kinds of Style* [on sweetness or charm]: All clean and honest pleasures may be described simply, as for instance the beauty of a place, the variety of trees and plants, the sweet diversity of rivers and brooks. Such things give pleasure to the eye when they are seen, and to the ear when they are told of. Compare Sappho:

. . . And by the cool waterside the breeze rustles amid the apple-branches, and the quivering leaves shed lethargy;

and all that precedes and follows this.

5 TO APHRODITE

Strabo *Geography*: Now if in speaking of the Phoenicians Homer [*Od.* 4. 83] adds mention of the inhabitants of their mother city Sidon, he is using a common form of speech, as for instance, . . . and 'he came to Ida and Gargarus' (*Il.* 8. 48) and Sappho's line:

Whether thou [art at] Cyprus and Paphos or at Panormus . . .³

¹ cf. Cram. *A.P.* 3. 233, 31
883 Walz (see *fr.* 150)

² cf. *Sch. Hermog. Rh. Gr.* 7.

³ doubtless from an invocation to

Cypris, perh. 1st line of 6

LYRA GRAECA

6 εἰς Ἀφροδίτην

Ath. 11. 463c διόπερ σινιοῦσι καὶ ἡμῖν ἐπὶ τὰς Διονυσικάς
ταύτας λαλίας 'οὐδὲ εἰς ἂν εὐλόγως φθονῆσαι νοῦν ἔχων' κατὰ
τοὺς Ἀλέξιδος Παραντίνους· 'οἱ τῶν πέλας | οὐδέν' ἀδικοῦμεν
οὐδέν . . . ὅς δ' ἂν πλεῖστα γελάσῃ καὶ πῆρ | καὶ τῆς Ἀφροδίτης
ἀντιλάβηται τὸν χρόνον | τοῦτον ὃν ἀφείται, κὰν τύχῃ γ', ἐράνον
τινος, | πανηγυρίσας ἥδιστ' ἀπῆλθεν οἴκαδ'. καὶ κατὰ τὴν καλὴν
οὖν Σακφώ·

. ἔλθε, Κύπρι,
χρυσίαισιν ἐν κυλίκεσσιν ἄβραις¹
συμμεμείγμενον θαλίαισι νέκταρ
οἶνοχόεισα

ὃ τοῖς ἐταίροις τοῖσδεσ' ἔμοις τε καὶ σοῖς.² . . .

7 [εἰς Ἀφροδίτην] and 8

Apoll. Pron. 81. 23 σοί· Ἀττικῶς. Ἰωνες, Αἰολεῖς ὁμοίως·

σοὶ δ' ἔγω λεύκας ἐπὶ δᾶμον αἶγος
<πίονα καύσω>,³

Σακφώ· καὶ τὸ κατὰ πολὺν τὸ⁴ διὰ τοῦ τ·

κάπιλείψω τοι . . .

9 εἰς Ἀφροδίτην

Id. Synl. 350 (247) εἰσὶ τῆς εὐχῆς ἐπιρρηματα παραστατικά·

Αἶθ' ἔγω, χρυσοστέφαν' Ἀφρόδιτα,
τόνδε τὸν πάλον λαχόν⁵ . . .

¹ Blf.: mss ἄβροις from l. 5 ² τοῖσδεσ(ι) E, cf. Alc. 126, Od. 10. 268, 21. 93, Ad. 51: mss τούτοις τοῖς ἐταίροις ἔμοις τε καὶ σοῖς (masc. an adaptation? or see opp.) ³ Ahr: mss ἐπιδωμον αἶγ. ⁴ E: mss κατὰ ἀπόλυτον ⁵ B: mss -οίην

¹ either the gender of the 'comrades' is changed to suit the
190

SAPPHO

6 TO APHRODITE

Athenaeus *Doctors at Dinner*: This being so, our own gathering together like this for talk over the wine-cup, 'no man of sense could reasonably grudge us,' as Alexis says in *The Tarentines*; 'for we never do our neighbours injury . . . ; and whoever laughs, drinks, loves, and, if he is lucky, dines out, the most during his time of liberty [from death and darkness], he goes home [to death] the best satisfied with his days at the festival.' And so let me say in the words of the beautiful Sappho:

. . . Come, Queen of Love, to bear round golden cups of nectar mingled with gentle cheer unto these comrades of thine and mine.¹

7 [TO APHRODITE] and 8

Apollonius *Pronouns*: Σοί 'to thee' Attic. Ionic and Aeolic have alike this form—compare Sappho:

and to thee I [will burn the rich] fat of a white goat,—²

and the form usual to them with τ, as

and I will leave behind for thee . . .

9³ TO APHRODITE

Id. *Syntax*: There are hortatory adverbs of supplication; compare:

O golden-wreathed Aphrodite, would that such a lot as this were mine . . . ! ✓

quoter's company (he proceeds 'for whose [masculine] benefit I must now remark'), or this was once the introductory poem to Sappho's *Epithalamia*, the masculine including the feminine: the nectar is of course metaphorical ² white goats were sacrificed to Aphrodite Pandemos, cf. Luc. *D. Mer.* 7 ³ cf. Hdn. π. παθ. 2. 280. 31 Lentz, *E.M.* 558. 28

LYRA GRAECA

10

Apoll. Pron. 113. 8 Αἰολεῖς ἀμέτερον καὶ ἕμμον καὶ ὕμμον
καὶ σφόν. Σαπφώ.

αἶ με τιμίαν ἐπόησαν ἔργα
τὰ σφὰ δοῖσαι . . .

11

Aristid. 2. 508 π. Παραφθέγματος· οἶμαι δέ σε καὶ Σαπφούς
ἀκηκοέναι πρὸς τινὰς τῶν εὐδαιμόνων δοκουσῶν εἶναι γυναικῶν
μεγαλαυχουμένης καὶ λεγούσης ὥς αὐτὴν αἱ Μοῦσαι τῷ ὄντι ὀλβίαν
τε καὶ ζηλωτὴν ἐποίησαν, καὶ ὥς οὐδ' ἀποθανούσης ἔσται λήθη.

e. g. ἀλλ' ἔμ' ὀλβίαν ἀδόλως ἔθηκαν
| χρύσiai Μοῖσαι οὐδ' ἔμεθεν θανοίσας
| ἔσσεται λάθα.

12

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ
νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἑταίρας, ὥς ἡ Σαπφώ.

. . . τάδε νῦν ἑταίραις
ταῖς ἔμαισι τέρπνα κάλως ἀείσω.¹

13

Et. Mag. 449. 36 ὥσπερ δαμῶ δαμείω, οὕτω θῶ θέω· καὶ παρὰ
Σαπφοῖ.

. . . ὅτινας γὰρ
εὖ θέω, κῆνοι με μάλιστα σίννον-
ται . . .

¹ ἔμοισι Seid : mss ἔμαις

SAPPHO

10

Apollonius *Pronouns*: Aeolic has the forms ἀμμέτερος and ἄμμος 'our,' ὑμμος 'your,' and σφός 'their'; compare Sappho:

. . . [the Muses?] who have made me honoured by the gift of their work

11

Aristides *On the Extemporised Addition*: I think you must have heard how Sappho, too, once boasted to certain women reputed prosperous, that the Muses had given herself the true happiness and good fortune, and even when she was dead she would not be forgotten.

e. g. But I have received true prosperity from
| the golden Muses, and when I die I shall
| not be forgot.

12¹

Ath. *Doctors at Dinner*: For free women to this day and girls will call a friend or acquaintance 'hetaira' or 'comrade,' as Sappho does:

These songs I will sing right well to-day for the delight of my comrades.

13²

Etymologicum Magnum: As instead of δαμῶ 'subdue' we find δαμείω, so for θῶ 'do' we find θέω; compare Sappho:

For those I have done good to, do me the greatest wrong.

¹ prob. from a poem introductory to a 'Book' of poems to her friends ² cf. Choer. 259; wrongly identified by Wil. with *Ox. Pap.* 1231. 16 (see 15 below)

LYRA GRAECA

14

Apoll. Pron. 98. 2 ὕμιν Αἰολεῖς·

ταῖς κάλαις ὕμιν <τὸ> νόημα τῶμον
οὐ διάμειπτον.¹

15²

Oxyrh. Pap. 1231. 16. 11-12

.]λαν· ἔγων δ' ἔμ' αὐτὰ
τοῦτο συνόιδα·
.

16

Sch. Pind. P. 1. 10 [Διὸς αἰετός]· πάνυ γὰρ διετύπωσεν, ὅτι
δὴ ὁ ἀετὸς ἐπικαθήμενος τῷ τοῦ Διὸς σκήπτρῳ καὶ κατακηλούμενος
ταῖς μουσικαῖς ψδαῖς εἰς ὕπνον κατὰγεται, ἀμφοτέρας χαλάσας τὰς
πτέρυγας . . . ἢ δὲ Σαπφῶ ἐπὶ τοῦ ἐναντίου ἐπὶ τῶν περισσοτέρων·

ταῖσι <δὲ> ψαῦκρος μὲν ἔγεντο θῦμος,
παρ δ' ἴεισι τὰ πτέρη . . .³

17

Vet. Et. Mag. Miller p. 213 μελεδῶναι· αἱ τὰ μέλη ἔδουσαι
φροντίδες . . . καὶ αἱ Αἰολεῖς σταλαγμόν τὴν ὁδύνην λέγουσιν·
Σαπφῶ·

. κατ' ἔμον στέλεγμα⁴
ἀποστάζουσι γὰρ καὶ ῥέουσιν.

¹ τὸ Bek. ² so Apoll. Pron. 51. 1, but 80. 10 ἔμ' αὐτὰ
τοῦτ' ἔγων συνόιδα· Pap. εἰωδεμ' [. . . |]νοῖδα
³ ψαῦκρος Fick from Hesych: mss ψυχρὸς ⁴ σταλαγμόν and
στελεγμόν mss; the first, the form the word would take in
Attic, is necessary to the etymology; in the quotation perh.

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SAPPHO

14

Apollonius *Pronouns*: The form *ὑμῖν* 'to you' is used in Aeolic; compare:

Towards you pretty ones this mind of mine can never change.

15¹

From a Second-Century Papyrus:

. . . and as for me, I am conscious of this: . . .

16

Scholiast on Pindar: He has given a complete picture of the eagle sitting on Zeus's sceptre and lulled to sleep by the music, letting both his wings lie slack. . . . Sappho on the contrary says of the doves:

And as for them their heart grows light and they slacken the labour of their pinions.²

17³

Old Etymologicum Magnum: *μελεδῶναι* 'cares': the thoughts which devour the limbs . . . and the Aeolic writers call pain *σταλαγμός* 'a dripping'; compare Sappho:

. . . because of my pain;

for they [pains or wounds?] drip and flow.

¹ cf. Apoll. *Pron.* 51. 1, 80. 10
nest? ³ cf. *E.M.* 576. 22

² when they reach the

στέλυγμον *E*, cf. *ἀνασταλύω* and Hesych. *ἀστυλάζει* (sic) and *ἀσταλυχεῖν*

LYRA GRAECA

18

El. Mag. 335. 38 τὰ γὰρ δύο σσ εἰς ζ τρέπουσιν οἱ Αἰολεῖς·
τὸ γὰρ ἐπιπλήσσω ἐπιπλάζω· Σαπφώ·

τὸν δ' ἐπιπλάζοντ' ἄνοαι φέροιεν
καὶ μελέδωναι.¹

19

Amm. π. διαφ. λέξ. 23 ἄρτι καὶ ἀρτίως διαφέρει. ἄρτι μὲν
γάρ ἐστι χρονικὸν ἐπιρρημα, τὸ δ' ἀρτίως ἐπὶ τοῦ ἀπηρτισμένου
ἔργου τελείως. ὥστε ἁμαρτάνει Σαπφώ λέγουσα·

Ἀρτίως μ' ἄ χρυσοπέδιλλος αὖως
<ἦλθε καὶ>² . . .

ἀντὶ <τοῦ> χρονικοῦ ἐπιρρήματος.

20

Sch. Ar. Pac. 1174 διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαί· . . .
καὶ Σαπφώ·

. πόδας δὲ
ποίκιλος μάσλης ἐπέτεννε, Λύδι-
ον κάλον ἔργον.³

21

Sch. Ap. Rh. 1. 727 ἐρευθήεσσα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος,
καὶ ἔστι παρὰ τὸ Σαπφικόν·

. παντοδάπαις μεμειγμέ-
να χροῖαῖσιν

¹ Hdn. ἐπιπλάζοντες: ἄνοαι = ἄνοαι (for pl. cf. μανίαι) *E*:
mss ἄνεμοι, Hdn. ἂν ἐμοί: καὶ μελ. only in Hdn. ² μ' ἄ
Seid: mss μὲν ἄ: ἦλθε κ. *E*, cf. [Theocr.] *Meg.* 121 ³ mss
μάσθλης but cf. *Heph.* 12: ἐπέτεννε *E*, cf. *Eur. Bacch.* 936:
mss *Sch.* ἐκάλυπτε, *Poll.* εἶπε (both from corruption ἐπε)

SAPPHO

18¹

Etymologicum Magnum: For the Aeolic writers change double *s* to *z*; they write ἐπιπλήσσω ἐπιπλάζω; compare Sappho:

And as for him who blames [me?] may frenzies and cares seize upon him.

19

Ammonius Words which Differ: Ἄρτι differs from ἀρτίως; for Ἄρτι is an adverb of time, whereas ἀρτίως is used of that which is fully completed; so Sappho is wrong in saying:

The golden-slippered Dawn had just [come] upon me [when] . . . ;

instead of the adverb of time.

20²

Scholiast on Aristophanes Peace: For the Lydian dyes differ . . . and Sappho says:

. . . and a motley gown (?), a fair Lydian work, reached down to [her] feet.

21

Scholiast on Apollonius of Rhodes Argonautica: ἐρευθέσσα [epithet of Jason's mantle] is used instead of πυρρά, ὑπέρυθρος, 'ruddy,' and is contrary to Sappho's description:

. . . mingled with all manner of colours

¹ cf. Hdn. 2. 929. 19 Lentz ² cf. Poll. 7. 93, who says it was a sort of sandal, but the sing. and 'dyes' are against this

LYRA GRAECA

22

Apoll. Pron. 66. 3 ἐμέθεν πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν·
(124).

· · · · · ἢ τίν' ἄλλον
<μᾶλλον> ἀνθρώπων ἔμεθεν φίλησθα ;¹

23

Et. Mag. 485. 45 οἱ Αἰολεῖς . . . ποθέω ποθήω, οἶον·
καὶ ποθήω καὶ μάομαι . . .

24 εἰς Ἑκάτην

Philod. π. εὐσεβ. 42 Gomperz [Ξαπ]φῶ δὲ τ[ὴν θεὸν]
χρυσοφαῇ θερ[άπαι]ναν Ἀφροδίτ[ης] (εἶναι λέγει).

e. g. Χρυσόφαινες ὦ Ἑκὰτα θέραπνα
| Ἀφροδίτας . . .²

25

Mar. Plot. Art. Gram. 6. 516 Keil [de dactylico metro]:
Adonium dimetrum dactylicum catalecticum a Sappho in-
ventum est, unde etiam Sapphicum nuncupatur monosche-
matistum, semper enim dactylo et spondeo percutitur ;

ὦ τὸν Ἀδωνιν.

26

Apoll. Pron. 82. 16 [π. τῆς οἴ]: Αἰολεῖς σὺν τῷ F.

· φαίνεται Φοι κῆνος³

¹ μᾶλλον B ² for ā in voc. cf. *Hfm. Gr. Dial.* 2. 538 :
cf. *Hesych.* θεράπνη ³ probably not a variant of 2. 1

SAPPHO

22

Apollonius *Pronouns*: ἐμεθεν 'of me'; it occurs frequently in the Aeolic writers; compare (124) and:

. . . O whom in all the world do you love better than me?

23¹

Etymologicum Magnum: The Aeolic writers use . . . and ποθήω for ποθέω 'I long,' as:

. . . and I long and I yearn . . .

24 TO HECATE

Philodemus *Piety*: And Sappho calls the Goddess (Hecate):
Aphrodite's golden-shining handmaid . . .

25

Marius Plotius *Art of Grammar* [on the Dactylic Metre]: The dactylic Adonian dimeter catalectic was invented by Sappho, and that is why it is also called the monoschematist Sapphic, for it is always composed of a dactyl and a spondee; compare:

Woe for Adonis!

26

Apollonius *Pronouns* [on of 'to him']: Aeolic writers use the form with digamma (*w*):

That man seems to himself . . .

¹ also in *Et. Gud.* 294. 40

LYRA GRAECA

27

Apoll. Pron. 100. 5 ἄμμε Αἰολεῖς·

. . . ὅπταις ἄμμε

Σαπφῶ πρώτῃ.

28.

Max. Tyr. 24 (18). 9 Διοτίμα λέγει, ὅτι θάλλει μὲν Ἔρως εὐπορῶν, ἀποθνήσκει δὲ ἀπορῶν· τοῦτο Σαπφῶ συλλαβοῦσα εἶπε γλυκύπικρον (81) καὶ

ἀλγεσίδωρον·

τὸν Ἔρωτα Σωκράτης σοφίστην λέγει, Σαπφῶ

μυθόπλοκον.

29

Jul. Ep. 18 ἀλλ' εἰς αὐτοὺς ἂν τῶν ὑμετέρων ὄρων τοὺς πρόποδας ἔπτην, ἵνα σε, τὸ μέλημα τοῦμόν, ὥς φησιν ἡ Σαπφῶ, περιπτύξωμαι.

e. g. ὥς τε, μέλημα τῶμον,
| περιπτύγω¹ . . .

30

Philostr. Im. 2. 1 τοσοῦτον ἀμιλλῶνται (αἱ παρθένοι) ῥοδοπήχεις καὶ ἐλικώπιδες καὶ καλλιπάρηοι καὶ μελίφωνοι, Σαπφοῦς τοῦτο δὴ τὸ ἡδὺ πρόσθεγμα.

Aristaen. 1. 10 πρὸ τῆς παστάδος τὸν ὑμέναιον ᾄδον αἱ μουσικώτεραι τῶν παρθένων καὶ μελιχοφονότεραι,² τοῦτο δὴ Σαπφοῦς τὸ ἡδιστον φθέγμα.

e. g. παρθένοισι
| μελλιχοφώναις³

¹ perh. imitated by Bion l. 44 ² E: mss -φωνοι ³ so E: Ar. prob. found the more easily corruptible μελλιχοφ. in his copy of Phil.

200

SAPPHO

27

Apollonius *Pronouns*: 'Ἀμμε, 'us' or 'me,' is used in Aeolic; compare:

. . . you burn me . . .;

Sappho in her first Book.

28

Maximus of Tyre *Dissertations*: Diotima says (in Plato's *Symposium*) that Love flourishes when he has plenty and dies when he is in want; Sappho, putting these characteristics together, called him bitter-sweet (81) and

giver of pain.¹

Socrates calls love sophistical, Sappho a

weaver of tales.

29

Julian *Letter to Eugenius*: . . . but I should fly to the very foot of your mountains

to embrace you, my beloved,

as Sappho says.

30

Philostratus *Pictures*: The maidens so vied with one another, rose-armed, saucy-eyed, fair-cheeked, honey-voiced (?)—this is Sappho's delightful epithet.

Aristaenetus *Letters*: Before the bride-chamber rang out the wedding-song from such of the maidens as were the more musical and gentle-voiced²—this is Sappho's most delightful word.

e. g. . . . to gentle-voiced maidens

¹ cf. *fr.* 42 ² Ar. is prob. imitating Phil., in whose mss 'honey-voiced' is prob. a mistake

LYRA GRAECA

31 εἰς Ἑρωτα

Sch. Ap. Rh. 3. 26 [παῖδι ἐφ, i. e. Κύπριδος]. Ἀπολλώνιος μὲν Ἀφροδίτης τὸν Ἑρωτα γενεαλογεῖ, Σαπφῶ δὲ Γῆς καὶ Οὐράνου.

Sch. Theocr. 13. 2 [ᾧτινι τοῦτο θεῶν ποκα τέκνον ἔγεντο]. ἀμφιβάλλει τίνος υἱὸν εἶπῃ τὸν Ἑρωτα. Ἡσίοδος μὲν γὰρ . . . Σαπφῶ Ἀφροδίτης <ἢ Γῆς>¹ καὶ Οὐράνου.

Paus. 9. 27. 2 Ἡσίοδον δὲ . . . οἶδα γράψαντα ὡς Χάος πρῶτον, ἐπὶ δὲ αὐτῷ Γῇ τε καὶ Τάρταρος καὶ Ἑρως γένοιτο. Σαπφῶ δὲ ἡ Λεσβία πολλά τε καὶ οὐχ ὁμολογοῦντα ἀλλήλοις ἐς Ἑρωτα ᾄσε.

e. g. Φίλτατον Γαίας γένος Ὀρράνω τε

32 εἰς Ἑσπερον

Him. Or. 13. 9 ἀστήρ οἶμαι σύ τις ἑσπέριος,

Ἀστέρων πάντων ὁ κάλιστος² . . .

Σαπφούς τοῦτο δὴ τὸ εἰς Ἑσπερον ᾄσμα.

33 [εἰς Πειθῶ]

Sch. Hes. Op. 73 [πότνια Πειθῶ]. Σαπφῶ δὲ φησι τὴν Πειθῶ Ἀφροδίτης θυγατέρα.

e. g. ὦ γένος θελξίμβροτον Ἀφροδίτας

34

Berl. Klassikertexte 5 P 5006

.	.	.	.	.	.	]θε θῦμον
.	.	.	.	.	.	]μι πάμπαν
.	.	.	.	.	.	]δύνᾳμαι
.] .
.	.	.	.	.	.	]ας κεν ἦ μοι
.	.	.	.	.	.	]ς ἀντιλάμπην

SAPPHO

31 To Love

Scholiast on Apollonius of Rhodes *Argonautica* 3. 26 ['her son']: Apollonius makes Love the son of Aphrodite, but Sappho of Earth and Heaven.

Scholiast on Theocritus 13. 2 ['from what God soever sprung']: He is doubtful of whom to call Love the son; for Hesiod . . . and Sappho, of Aphrodite or of Earth and Heaven.

Pausanias *Description of Greece*: Hesiod I know has made Chaos the first creation, and then Earth and Tartarus and Love. And in the poems of Sappho the Lesbian there are many mutually inconsistent sayings about Love.

e. g. Dearest Offspring of Earth and Heaven

32¹ To HESPERUS

Himerius *Declamations*: You must be as it were an evening star,

Fairest of all the stars that shine,
as Sappho says in her Ode to Hesperus.

33 [To PERSUASION]

Scholiast on Hesiod *Works and Days*: ['queenly Persuasion']: Sappho calls Persuasion the daughter of Aphrodite.

e. g. Man-beguiling daughter of Aphrodite

34

From a Seventh-Century Manuscript:

. . . . heart altogether [if]
I can shall be to me shine back

¹ cf. Him. 3. 17

¹ Wil.

² B: mss κάλλιστος

LYRA GRAECA

. κά]λον πρόσωπον
]
 ἐ]γγροισθεις
][. .]ρος

35 [πρὸς Χάραξον]

Berl. Klassikertexte 5 P 5006 verso + *Oxyrh. Pap.* 424¹

· · ·] δώσην.
[αἱ κλ.] ὑτων μέν τ' ἐπ[πότεαι πεδ' ἄνδρων]
[κωὺ κ] ἄλων καῖσλων, ἐ[νέπεις δὲ χαίρην]
· [τοῖς φι] λoις, λύπης τέ μ[ε σοὶ γένεσθαι]
5 [φαῖς ἔ] μ' ὄνειδος,
[ἦτορ] οἰδήσαις, ἐπὶ τα[ῦτ' ἀρέσκει]
[καρδι] ἄν· ἄσαιο· τὸ γὰρ ν[όημα]
[τῷ] μον οὐκ οὕτω μ[αλάκως χόλα παί-]
[δων] διακῆται·
10 [ἀλλὰ] μὴ δόαζε· [γέροντας ὄρνις]
[οὐκ ἄγρη βρό] χις· συνήμ[', ἔγω σε]
[οἱ πρὶν ἐσπό] λης² κακότατο[ς, οἶφ'
[δ' ἀντετέθη] μεν
[δαῖφ. σὺ δ' ὦ] ν ἀτέραις με[μήλων]
15 [λῳόνων τίθ] η φρένας· εὔ[κολον γὰρ]
[νῶν τράφοις] α τοῖς μάκα[ρας σάφ' οἶδ' ἔ-]
[μοι παρέοντας.]³

36· εἰς Νηρηίδας

Ox. Pap. 7

[Χρύσiai] ⁴ Νηρήϊδες, ἀβλάβη[ν μοι]
[τὸν κασίγνητον δότε τυίδ' ἔκεσθα[ι,

¹ identification due to E. Lobel ² i. e. *ἐστέλης* ³ re-
stored by Blass, Buecheler, *B*, and *E*; cf. *C.R.* 1909, 1921

⁴ epithet uncertain; Κύπρι καὶ is too long

SAPPHO

. fair face en-
grained . . .

35¹ [To CHARAXUS]

From the reverse of the same Manuscript and a Third-Century Papyrus

. . . will give. If you hover about the notable rather than the good and noble, and bid your friends go their ways, and grieve me by saying in your swelling pride that I, forsooth, am become a reproach to you, at such things as these you may rejoice your heart. Feed your fill. For as for me, my mind is not so softly disposed to the anger of a child. But make no mistake in this; the snare never catches the old bird; I know what was the depth of your knavery before, and of what sort is the foe I am opposed to. Be you better advised then, and change your heart; for well I know that being of a gentle disposition I have the Gods on my side.

36² To THE NEREÏDS

From a Third-Century Papyrus:

Golden Nereïds, grant me I pray my brother's safe return, and that the true desires of his heart

¹ prob. a letter to her erring brother Charaxus ² prob.
a complete letter to the same (handed to him on his return
from Egypt?) asking reconciliation

LYRA GRAECA

- [κα̂ μὲν] ὦ θύμῳ κε θέλη γένεσθαι,
[ταῦτα τε]λέσθην.¹
- 5 [ὅσσα δὲ πρ]όσθ' ἄμβροτε, πάντα λῦσα[ι,]
[καὶ φίλοι]σι Φοῖσι χάραν γένεσθαι
[καὶ δύναν ἔ]χθροισι· γένοιτο δ' ἄμμι
[δύσκληα μ]ήδεις.
- [τὰν κασιγ]νήταν δὲ θέλοι πόησθα[ι]
- 10 [ἔμμορον] τίμας.² ὀνίαν δὲ λύγραν
[καὶ λόγοις] ὅτοισι πάροιθ' ἀχεύων
[ἄμμον ἐδά]μνα
- [κῆρ ὄνειδο]ς εἰσαῖων τό κ' ἐν χρῶ
[κέρρεν,³ ἀλ]λ' ἐπ' ἀγ[λαί]α πολίταν
- 15 [ἀββάλην ἄ]λλως, [ὅτα] νῆ κε δαυτ' οὐ-
[δεν διὰ μά]κρω.
- [καὶ συνάορ]ον, αἶ κ[ε θέλη, ἀξίοι]σι
[ἐν λέχεσς' ἔ]χην.⁴ σὺ [δέ], κύνν['] ἔ]ρε[μ]να,⁵
[ρῖνα πρὸς γάα] θεμ[έν]α κακάν[θην]⁶
- 20 [ἄλλα πεδάγρ]η.⁷

37⁸ [πρὸς Χάραξον]

Ox. Pap. 1231. 1. i. (α)

- . . . Κύπρι, καὶ σε πι[κροτέρ]αν ἔπειρε·
10 οἱ δὲ καυχάσαντο τόδ' ἐννέ[ποντες·]
'Δωρίχα τὸ δεύτερον ὡς πόθε[ννον]
[εἰς] ἔρον ἦλθε.'

¹ or κῶσα μὲ]ν ² replacement of fibre now makes θέλοι certain ³ Bell now admits]s as poss., and rejects]α
⁴ or ἀξίαισι ἐν κόραις εἶρην ⁵ E, for κύν-ια cf. Κύννα Hesych., *Ar. Eq.* 765 and for single ν in P. ὤρανος for ὕρανος κ.τ.λ.: Bell agrees κυν[is poss. ⁶ for flattened accent cf. χάραν above ⁷ restored by Blass, Diels, Jurenka, Smyth, Wil, E; cf. *C. Q.* '09. 249, *C. R.* '20. 4, Bell *ibid.* 63, *Journ. Eg. Arch.*

SAPPHO

shall be accomplished, and putting away his former errors he shall become a delight to his friends and a grief to his enemies; and may our house be disgraced of no man. And may he be willing to bring honour to his sister; and the sore pain and the words wherewith, in bitter resentment of a taunt that must have cut to the quick, he sought ere he departed to overwhelm my heart,—O, when return he does on some near day, may he choose amid his fellow-townsmen's mirth¹ to cast them clean away, and to have a mate, if he desire one, in wedlock due and worthy;² and as for thee, thou black and baleful she-dog,³ thou mayst set that evil snout to the ground and go a-hunting other prey.

37 [TO CHARAXUS]

From a Second-Century Papyrus:

. . . O Cypris, and he found thee more bitter. And the others, they boasted loud and said: 'What a delightful love-match hath Doricha made this second time!' ³

¹ at a feast of welcome? ² or find a mate . . . among worthy maids ³ Doricha or Rhodopis a famous courtesan beloved by S.'s brother Charaxus in Egypt; see p. 149

⁴ 21. 88 Lobel *C. Q.* 21. 164 ⁵ 1-8 fragmentary, containing μάκαρα (1), [ἄμ]βροτε (5): 9-10 Wil, 11-12 Hunt

LYRA GRAECA

38¹ πρὸς Ἀνακτορίαν

Οκ. Ραρ. 1231. l. i. (β)

Οἱ μὲν ἱππῶν στρότον οἱ δὲ πέσδων
οἱ δὲ νάων φαῖσ' ἐπὶ γᾶν μέλαιναν
ἔμμεναι κάλιστον· ἔγω δὲ κῆν' ὄτ-
τω τις ἔραται.

5 πάγχυ δ' εὖμαρες σύνετον πόησαι
πάντι τοῦτ'· ἅ γὰρ πόλυ περσκόπεισα
κάλλος ἀνθρώπων Ἑλένα τὸν ἄνδρα
[κρίννε κάλ]ιστον

[ὅς τὸ πᾶν] σέβας Τροίας ὄλεσσε,
10 [κωὺδὲ πα]ῖδος οὐδὲ φίλων τοκῆων
[μᾶλλον] ἐμνάσθη, ἀλλὰ παράγαγ' αὐταν
[πῆλε φίλει]σαν

[ᾠρος· εὖκ]αμπτον γὰρ [ἄει τὸ θῆλυ]
[αἷ κέ] τις κούφως τ[ὸ πάρον ν]οήση·
15 [ἄμ]με νυγ, Ἐνακτορί[α, τὺ] μέμναι-
[σ' οὐ] παρεοίσαις,²

[τᾶ]ς κε βολλοίμαν ἔρατόν τε βᾶμα
καμάρυγμα λάμπρον ἴδην προσώπω
ἢ τὰ Λύδων ἄρματα κὰν ὄπλοισι
20 [πεσδομ]άχεντας·

[εὖ μὲν ἴδ]μεν οὐ δύνατον γένεσθαι
e. g. [λῶστ'] ὃν ἀνθρώποις· πεδέχην δ' ἄρασθαι
[τῶν πέδηχόν ἐστι βρότοισι λῶον]
[ἢ λελάθεσθαι.]

¹ restored by Hunt, Rackham, Wil, and E cf. C.R. 1914.
73, 1919. 125 ² P παρεοισας

SAPPHO

38 TO ANACTORIA¹

From a Second-Century Papyrus :

The fairest thing in all the world some say is a host of foot, and some again a navy of ships, but to me 'tis the heart's beloved. And 'tis easy to make this understood by any. Though Helen surveyed much mortal beauty, she chose for most beautiful the destroyer of all the honour of Troy, and thought not so much either of child or parent dear, but was led astray by Love to bestow her heart afar; for woman is ever easy to be bent when she thinks lightly of what is near and dear. See to it then that you remember us Anactoria, now that we² are parted from one of whom I would rather the sweet sound of her footfall and the sight of the brightness of her beaming face than all the chariots and armoured footmen of Lydia. I know that in this world man cannot have the best; yet to wish that one had a share [in what was once shared is better than to forget it.]³

¹ a complete letter to Anactoria who has apparently gone with a soldier husband to Lydia, cf. 86 ² S. and Atthis?

³ ref. to the old friendship between her and S.

Ox. Pap. 1231. 1. ii (α)

. . . τ' ἐξ ἀδοκήτω.

40¹ [εἰς Ἡραν]

(β)

Πλάσιον δὴ μ[οι κατ' ὄναρ παρείη,
πότνι' Ἡρα, σὰ χ[αρίεσσα μόρφα,
τὰν ἀράταν Ἀτρ[εΐδαι Φίδον κλή-]
τοι βασίλῃες

5 ἐκτελέσαντες [Τροῖας ὀλεθρον].
πρῶτα μὲν πα[ρ' ὠκυρόω Σκαμάνδρῳ]
τυῖδ' ἀπορμάθε[ντες ἐπ' οἶκον ἱκην]
οὐκ ἐδύναντο,

πρὶν σὲ καὶ Δί' ἀντ[ιάσαι μέγιστον]

10 καὶ Θυῶνας ἱμμ[ερόεντα παῖδα.]

e. g. νῦν δὲ κ[ᾶγω, πότνια, λίσσομαί σε]
κατ τὸ πά[ροισεν]

ἄγνα καὶ κά[λ' ἐν Μυτιλαναίαισι]
[π]αρθ[ένοις με δρᾶν πάλιν, αἷς χορεύην]

15 [ᾶ]μφὶ σ[αῖσι πόλλ' ἐδίδαξ' ἐόρταις]
[πόλλα τ' αἰείδην.]

[ὥς τε νᾶας Ἀτρείδαι σὺν ὕμμι]

ἄραν Ἰλ[ίῳ, κέλομαί σε κᾶμοι]

ἔμμεν[αι πρὸς οἶκον ἀπυπλεόισα, Ἡ]ρ'

20 ἥπι', [ἄρωγον.]

¹ cf. *Pap. della Soc. ital.* 2. 123: 1-10 restored by Wil. and *E*: 11-20 by *E e. g.* cf. *A. P.* 9. 189 above (p. 174)

SAPPHO

39

From a Second-Century Papyrus:

. . . unexpectedly.

40 [To HERA]

From the Same and another of the Third Century:

Make stand beside me in a dream, great Hera, the beauteous shape that appeared in answer to the prayer of the famous kings of Atreus' seed when they had made an end of the overthrow of Troy. At first when they put forth hither from Scamander's swift flood, they could not win home, but ere that could be, were fain to make prayer to thee and to mighty Zeus and to Thyone's lovely child.¹ So now *e. g.* pray I, O Lady, that of thy grace I may do again, as of old, things pure and beautiful among the maids of Mytilene, whom I have so often taught to dance and to sing upon thy feast-days; and even as Atreus' seed by grace of thee and thy fellow-Gods did put out then from Ilium, so I beseech thee, gentle Hera, aid thou now this homeward voyage of mine.

¹ the latter half is very tentatively restored on the supposition that S. writes this before embarking to return to Mytilene from Syracuse on hearing of the amnesty

LYRA GRAECA

41¹

Ox. Pap. 1231. 9

- e. g.* [ἐν θυέλλαισι ζαφ]έλοισι ναῦται
 [ἐκφοβήθεντες] μεγάλαις ἀήται[ς]
 [ἄββαλον τὰ φόρτι]α καπὶ χέρσω
 [πλοῖον ὀκελλαν·]
 5 [μὴ μάλιστ' ἔγωγ' ἀ]μοθεν πλέοιμ[ι]
 [χειμάσαντος, μη]δὲ τὰ φόρτι' εἴκ[α]
 [ἐς βάθηα πόντο]ν ἄτιμ' ἐπείκη
 [πάντα βάλοιμι·]
 [αἱ δὲ Νήρηϊ προ]ρέοντι πόμπα
 10 [ἐννάλῳ τᾶμ' ἐξέσεται]αί δέκε[σθαι]
 [φόρτι']

42²

Ibid. 10

- . . . [αἱ δέ μοι γάλακτο]ς ἐπάβολ' ἦσ[κε]
 [τωῦθατ' ἡ παίδω]ν δόλοφυν³ [ποήσ]ει
 [ἀρμένα, τότ' οὐ] τρομέροις πρ[ὸς] ἄλλα
 [λέκτρα κε πόσσι]
 5 [ἡρχόμεαν· νῦν δὲ] χροά γῆρας ἤδη
 [μυρίαν ἄμμον ρῦτι]ν ἀμφιβάσκει,
 [κὺν πρὸς ἄμμ' ἔρο]ς πέταται διώκων
 [ἀλγεσίδωρος.⁴]
]τᾶς ἀγαύας
 10]μα· λάβοισα
]ἄεισον ἄμμι
 τὰν ἰόκολπον⁵

SAPPHO

41

From a Second-Century Papyrus :

e. g. When tempests rage, the mariner, for fear of the great blasts of the wind, doth cast his cargo overboard and drive his vessel ashore ; as for me, I pray I may be bound nowhither in time of storm,¹ nor be fain to cast all my cargo, precious or not, into the deep ; but if so be it should fall to Nereus in his flowing pageant of the sea to receive the gift of my goods. . . .

42

From the Same :

. . . If my paps could still give suck and my womb were able to bear children, then would I come to another marriage-bed with unfaltering feet ; but nay, age now maketh a thousand wrinkles to go upon my flesh, and Love is in no haste to fly to me with his gift of pain.—. of the noble . . . taking . . . O sing us the praises of her of the violet-sweet breast. . . .²

¹ cf. Theocr. 9. 10. ² this mutilated sentence does not necessarily belong to the same poem

¹ *E e. g.* cf. *C.R.* 1916. 99 : preceded by 7 fragmentary lines not necessarily part of the same poem ² restored by *E*, cf. *C.R.* 1919. 126 ³ = δελφύς, cf. κίνδυν, φόρκυν
⁴ ἀλγεσίδωρος : from 28 ⁵ the last two words from Apoll. *Pron.* 384 B (see Alc. 138)

LYRA GRAECA

43¹

Ox. Pap. 1231. 13

. . . [αἶσ' ἔγων ἔφ]αν· ' Ἀγα[ναι γυναῖκες,]
[οἶα μ]εμνάσεσθ' ἄ[ι μέχρι γήρᾱς]
[ὅττιν' ἄ]μμες ἐν νεό[τατι λάμπρα]
[σῦνε]πόημεν·

5 [ἄγνα μ]ὲν γὰρ καὶ κά[λα πόλλ' ἐν αὐτα]
[δράσα]μεν· πόλι[ν δ' ἀπυλιππανοῖσᾱν]
[σφῶϊν] ὁ[ξ]είαις δ[άκεν ἱμμερός μοι]
[θῦμον ἄσαισι.]

44²

Ibid. 14

.]ἔρωτος ἤλγ[ει]
.]

[ὅττα γάρ κ' ἐνάν]τιον εἰσίδω σ[ε]
[τόττ' ἔμοι οὐ φύνν' Ἑ]ρμιόνα τεαύ[τα]³
5 [φαίνεται,] ξάνθα δ' Ἑλένα σ' ἔϊσ[κ]ην
[ἔστιν ἔπει]κες

[κωὺ κόρ]αις θνάταις· τόδε δ' ἴσ[θι], τᾶ σᾶ
[καλλόνα] παῖσᾱν κε με τᾶν μερίμνᾱν
[ταῖς θυήλ]αις ἀντιδ[ι]δων, πό[θοις δὲ]
10 [παῖσί σε τίην.]⁴

¹ so *E*, cf. *C.R.* 1916. 100

² *E*, *C.R.* 1916. 101

³ = τοιαύτη

⁴ Sch. τ[ι]ην σε (a variant)

SAPPHO

43

From a Second-Century Papyrus :

And them I answered : ' Gentle dames, how you will evermore remember till you be old, our life together in the heyday of youth ! For many things did we then together both pure and beautiful. And now that you depart hence, love wrings my heart with very anguish.'

44

From the Same :

. . . For when I look upon you, then meseems Hermione¹ was never such as you are, and just it is to liken you rather to Helen than to a mortal maid ; nay, I tell you, I render your beauty the sacrifice of all my thoughts and worship you with all my desires.

¹ as daughter of Helen, Hermione was one remove less divine

LYRA GRAECA

45¹ πρὸς Γογγύλην

Ox. Pap. 1231. 15

[Τ]ὰν τ[αχίσταν, ὦ κ]έλομαί σ' ὄ[νελθε,
[Γό]γγυλα β[ρόδ]ανθι, λήβοισα μάν[δυν]
[γλα]κτίναν· σέ δηῦτε πόθος τι[ς ἄμος]
ἀμφιπόταται

5 τὰν κάλαν· ἀ γὰρ κατάγωγις αὐτα
ἐπτόαισ' ἴδοισαν,² ἔγω δὲ χαίρω.
καὶ γὰρ αὐτα δὴ π[οτ'] ἐμεμ[φόμαν τὰν]
[Κ]υπρογέν[ηαν·]

[τ]ᾶς ἄρᾱμα[ι μὴ χάριν ἀβφέρην μοι]
10 τοῦτο τῷ[πος, ἀλλά σε, τὰν μάλιστα]
[β]όλλομα[ι θνάταν κατίδην γυναικῶν]
[ἀψ] πάλιν ἔλκην·]

46³

Ibid. 50

[. . .] καὶ γὰρ [οὐδεν ἄεικες ἦσκειν]
[αἶ τ]ινες μέμ[φοντό σ' ἄ μοι προσῆλθες]
[ῆ] ζαλέξᾱ, κα[ῖστισι μὴ πρόσηκεν]
[ἄ]δρα χαρίσῃ[·]

5 [σ]τείχομεν γὰρ [πάντοσ'· ἔγω δὲ φῶμεν]
[κα]ὶ σὺ τοῦτ'· Ἄλλ[ῃ δύνατον βρότοισι]
[πα]ρ[θ]ένοις ἄπ[εμμεν ἕκας γυναικῶν]
[αἶς κ]εν ἔχοιεν [·]

¹ *E* (*Ibid.*)

² ἐπτόαισι = ἐπιπτοεῖ

³ *E* (*Ibid.*)

SAPPHO

45 To GONGYLA

From a Second-Century Papyrus :

Come back, and that speedily, my rosebud Gongyla, and in your milk-white gown ; surely a desire of my heart hovers about your lovely self ; for the sight of your very robe thrills me, and I rejoice that it is so. Once on a day, I too found fault with the Cyprus-born—whose favour I pray these words may lose me not, but rather bring me back again the maiden whom of all womankind I desire the most to see.¹

46

From the Same :

. . . Indeed it were no matter for wonder if some blamed you for coming to me or talking with me as you have done, and for showing such favour to one to whom you should not ; for we walk everywhere. But let us say this, you and me, ‘Is it possible for any maid on earth to be far apart from the woman she loves?’

¹ a complete letter

LYRA GRAECA

47

Ox. Pap. 1231. 56

. . . νύξ . [. . .] . [. . . .]

e. g. { πάρθενοι δ[ὲ ταῖσδεσι πρὸς θύραισι]
παινυχίσδομ[εν, πολύολβε γάμβρε,]
σὰν αἰέδοι[σαι φιλότατα καὶ νύμ-]¹
δ φας ἰοκόλπω.

ἀλλ' ἐγέρθε[ις εὐτ' ἐπίησιν αὔως]
στεῖχε, σοῖς [δ' ἄγοι πόδας αὐτος Ἑρμας]
ἥπερ ὅσσον ἄ[μμορος ἔσσε' ὅσσον]²
ὑπνον ἰδωμε[ν.]

μελῶν α'

χηγηδδ'

B'

48 πρὸς Ἀτθίδα

Heph. 45 [π. Αἰολικοῦ ἔπους]. τῶν δὲ ἀκαταλήκτων τὸ μὲν πεντάμετρον καλεῖται Σαπφικὸν τεσσαρεσκαίδεκάσύλλαβον, ὃ τὸ δεύτερον ὄλον Σαπφοῦς γέγραπται. Ἡράμαν . . . ποτά.

Plut. *Amat.* 5 χάρις γὰρ οὖν ἡ τοῦ θήλεος ὑπείξεις τῷ ἄρρενι κέκληται πρὸς τῶν παλαιῶν, ὡς καὶ Πίνδαρος ἔφη (*P.* 2. 78) τὸν Κένταυρον ἄνευ χαρίτων ἐκ τῆς Ἑρας γενέσθαι, καὶ τὴν οὐπω γάμον ἔχουσαν ὦραν ἡ Σαπφὼ προσαγορεύουσά φησιν, ὅτι Σμίκρα . . . κἄχαρις.

¹ so Wil: for the other restorations see *C.R.* Ibid.

² = τύσσον . . . ὄσσον cf. Theocr. 4. 39

¹ this being apparently an epithalamy, one would expect to find it in Book IX; there were perh. two editions current in Roman times, one arranged according to metre, the other

SAPPHO

47¹

From a Second-Century Papyrus:

e. g. . . . And we maidens spend all the night
at this door, singing of the love that is be-
tween thee, thrice happy bridegroom, and a
bride whose breast is sweet as violets. But
get thee up and go when the dawn shall
come, and may great Hermes lead thy feet
where thou shalt find just so much ill-luck
as we shall see sleep to-night.

THE END OF BOOK I

1320 LINES

BOOK II

48 TO ATTHIS

Hephaestion *Handbook of Metre* [on the Aeolic line]: Of the acatalectic kinds of Aeolic verse the pentameter is called the Sapphic fourteen-syllable, in which is written the whole of Sappho's second Book; compare 'I loved . . . ago.'

Plutarch *Amatorius*: For the yielding of the female to the male is called by the ancients *χάρις* 'grace'; compare Pindar where he says that the Centaur was born of Hera 'without grace,' and Sappho's use of *ἄχαρις* 'graceless' of the girl who was not yet ripe for marriage, 'You seemed . . . child'

preserving what was prob. S.'s own arrangement, that according to subject-matter; the former being presumably made from the latter, it is only to be expected that some at least of the metrically-arranged Books would end with epithalamies if they formed the last Book of the earlier edition; cf. the final poem of Book VII (135)

LYRA GRAECA

Ter. Maur. *de metr.* 6. 390 Keil: (Sappho) . . . cordi quando fuisse sibi canit Atthida | parvam, florea virginitas sua cum foret.

Ἡράμαν μὲν ἔγω σέθεν, Ἀθθι, πάλαι ποτά,
[ἄς ἔμ' ἀνθεμόεσσ' ἔτι παρθευία σὺ δὲ]¹
σμίκρα μοι πάϊς ἔμμεν ἐφαίνεο κᾶχαρις.

49, 50

Apoll. *Pron.* 93. 23 ὑμεῖς . . . Αἰολεῖς ὕμμες.

οὐ τι μ' ὕμμες² . . .

ἄς θέλετ' ὕμμες . . .

ἐν δευτέρῳ Σαπφώ.

51

Hdn. π.μ.λ. 2. 932. 23 Lentz μάλλον· οὐδὲν ὁμοιον τῷ μάλλον κατὰ χρόνον. τὸ γὰρ α εἰ ἔχοι ἐν ἐπιφορᾷ διπλασιαζόμενον τὸ λλ ἐν μιᾷ λέξει, συστέλλεσθαι φιλεῖ, χωρὶς εἰ μὴ τροπή τις εἴη τοῦ η εἰς α παρὰ διαλέκτῳ . . . ἐφυλαξάμην δὲ διαλέκτους διὰ τὸδ'.

ἀλλ' ὄν μὴ μεγαλύννεο δακτυλίῳ πέρι.³

52

Chrys. π. ἀποφατ. col. 14 fr. 23 (Letronne, *Notices et Extraits*)· εἰ Σαπφῶ οὕτως ἀποφαινομένη·

Οὐκ οἶδ' ὅττι θέω· δύο μοι τὰ νοήματα . . .

¹ so Neue -E from Ter. Maur. see *Camb. Philol. Soc. Proc.* 1916 ² = *Il.* 1. 335 and perh. does not belong to S: μ' = μοι (mss μοι) ³ Hartung: mss ἀλλ' ἔν (cf. *Ox. Pap.* 1231. 1. ii. 23) μοι μεγαλύνεο: Hdn. apparently mistakes this rare use (cf. *Il.* 18. 178) of ἀλλ' ἔνα for an instance (ἄλλα voc.

SAPPHO

Terentianus Maurus *On Metres*: (Sappho) . . . when she sings that her Atthis was small in the days when her own girlhood was blossoming.

I loved you, Atthis, long ago, when my own girlhood was still all flowers, and you—you seemed to me a small ungainly child.¹

49, 50

Apollonius *Pronouns*: *ὤμεις* 'you,' Aeolic *ὄμμες*; compare:

It is not you who are to me . . .

and

So long as you wish . . . ;

from Sappho's second Book.

51

Herodian *Words without Parallel*: *μᾶλλον* 'rather': There is no parallel to this word as regards quantity; for if *α* is followed by *ll* in the same word it is regularly short, except in the case of *α* for *ε* in a dialect. . . . I made the above exception of dialects because of the following examples:

But come, be not so proud of a ring.

52²

Chrysippus *Negatives*: If Sappho, declaring:

I know not what to do; I am in two minds . . .

¹ apparently the 1st poem of Bk. II (cf. Heph.): ll. 1, 3 certainly Sappho's, ² possibly: cf. *Paroem.* 2. 449, Mar. Plot. 512, Sch. Pind. *P.* 2. 78, Max. Tyr. 24 (18). 9, Bek. *An.* 1. 473. 25, Hesych. *κάχαρις* ² cf. Aristaen. 1. 6

fem.) of *ἄλλος* = *ἡλεός* which does occur in his next quotation (*fr.* 93)

Hdn. π.μ.λ. 2. 912. 10 Lentz οὐρανός· τὰ εἰς vos λήγοντα
ὀνόματα τρισύλλαβα ὀξυνόμενα καὶ ἔχοντα τὸ α συνεσταλμένον
πρὸ τέλους μὴ καθαρεῦον οὐδέποτε τὴν ἀρχουσάν ἔχει φύσει
μάκραν . . . σημειῶδες ἄρα τὸ οὐρανός, ὅτι ἤρξατο ἀπὸ φύσει
μακρᾶς. Ἀλκαῖος δὲ εἰς ω <καὶ εἰς ο>¹ ἀποφαίνεται τὸ ὄνομα,
καὶ ὠρανός λέγων κατὰ τροπὴν τῆς ου διφθόγγου εἰς τὸ ω, καὶ ἄνευ
τοῦ υ ὀρανός, ὥστε τὸ ἐπιζητούμενον παρ' αὐτῷ λελύσθαι. καὶ
Σαπφώ·

ψαῦν δ' οὐ δοκίμοιμ' ὀράνω ἔσσα διπάχεια.²

Max. Tyr. 24. 9 ἐκβακχεύεται (ὁ Σωκράτης) ἐπὶ φαίδρῳ ὑπὸ
τοῦ ἔρωτος, τῇ δὲ (Σαπφοῖ) ὁ ἔρως ἐτίναξε τὰς φρένας ὡς ἄνεμος
κατάρης δρυσὶν ἐμπεσών·

e. g. ἔμοι δ' ὡς ἄνεμος κατάρης δρύσιν ἐμπέτων
| ἐτίναξεν ἔρος φρένας³

Thes. Corn. et Hort. Adon. Ald. 268 b . . . οἶον ἢ Σαπφώ τῆς
Σαπφῶς καὶ ἡ Λητώ τῆς Λητῶς, καὶ δηλοῦσιν αἱ χρήσεις οὕτως
ἔχουσαι· (Ad. 62)· καὶ παρ' αὐτῇ τῇ Σαπφοῖ·

. μύλα δὴ κεκορημένοις
Γόργως⁴

Hdn. π.μ.λ. 2. 945. 8 Lentz [τὰ εἰς λη λήγοντα]· ἀναδρά-
μωμεν ἐπὶ τὸ προκείμενον, παραθέμενοι τὸ τύλη, ὅπερ οὐκ ἦν παρ'
Ἀττικοῖς, ἀλλὰ μέμνηται Σαπφῶ ἐν δευτέρῳ·

¹ E ² δοκίμοιμ' (opt.) Ahr. -B: mss δοκεῖ μοι: ὁρ. ἐ. δ.
E: mss ὠρανῶ δυσπαχεία: B δύσι πάχεσιν cf. Ps.-Callisth. 2. 20
but δυσί is only late ³ E: κατάρης Nauck from Eust. II.
603. 39: mss κατ' ἔρος (bis): (see Alc. 46) ⁴ B κεκορημένας

SAPPHO

53¹

Herodian *Words without Parallel*: οὐρανός 'heaven': Oxytone trisyllabic nouns ending in -nos preceded by ᾱ which has a consonant before it, never have the first syllable long by nature. . . . And so οὐρανός is remarkable in beginning with a syllable which is long by nature. But Alcaeus uses the form with either ὀ or ὄ, saying ὠρανός with the change of the diphthong ou to ὀ, and also, without the u, ὄρανός, so that the exception we are discussing does not hold in his case. And Sappho says, using the form with ὄ:

A little thing of two cubits' stature like me could not expect to touch the sky.

54

Maximus of Tyre *Dissertations*: Socrates is wild with love for Phaedrus; Sappho's heart is shaken by love as oaks by a down-rushing wind.

e. g. As for me, love has shaken my heart as a
| down-rushing whirlwind that falls upon the oaks.

55

Aldus *Cornucopia*: . . . For example, Σαπφώ 'Sappho' genitive Σαπφῶς and Λητώ 'Leto' genitive Λητῶς, as is shown by such instances as (*Adespota* 62. Bgk.), and from Sappho herself:

. . . having had enough of Gorgo

56, 57

Herodian *Words without Parallel* (on nouns in -lē): Let us return to our subject, which was τύλη 'cushion,' a word not found in Attic writers but used by Sappho in her second Book:

¹ cf. Herodas 4. 75, Plut. *Demetr.* 22, Synes. *Ep.* 142. Herch.

LYRA GRAECA

. ἔγω δ' ἐπὶ μαλθάκαν
 τύλαν ὀσπολέω μέλε(α)¹
 <καί>.²

καίναν μὲν τε τύλαν κατὰ σὰ σπολέω μέλεα.³
 οὐ γὰρ ὁ τέ σύνδεσμος.

58

Galen *Protr.* 8 ἄμεινον οὖν ἐστίν, ἐγνωκότας τὴν μὲν τῶν
 μειρακίων ὥραν τοῖς ἡρινοῖς ἐνθεσιν εὐκυΐαν ὀλιγοχρόνιον τε τὴν
 τέρψιν ἔχουσιν, ἐπαινεῖν τε τὴν Λεσβίαν λέγουσαν·

ὁ μὲν γὰρ κάλος <εἰς κάλος>⁴ ὅσσον ἴδην
 πέλει,
 ὁ δὲ κᾶγαθος αὐτίκα καὶ κάλος ἔσσεται . . .⁵

59, 60, 61

Demetr. *Eloc.* 161 [π. ὑπερβολῆς]· ἐκ δὲ ὑπερβολῶν χάριτες
 μάλιστα αἱ ἐν ταῖς κωμφοδίαις, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς
 Ἀριστοφάνης. . . . τοῦ δὲ αὐτοῦ εἶδους καὶ τὰ τοιαῦτά ἐστιν·
 ὑγιέστερος κολοκύντης, καὶ φαλακρότερος εὐδίας, καὶ τὰ Σαπφικά·

. πόλυ πύκτιδος ἀδυμελεστέρα,

χρῦσω χρυσοτέρα⁶

Greg. ad Hermog. *Rhet. Gr.* 7. 1236 Walz αἰσχροῦς μὲν
 κολακεύει τὴν ἀκοὴν ἐκεῖνα ὅσα ἐστὶν ἐρωτικά, οἷον τὰ Ἀνα-
 κρέοντος, τὰ Σαπφούς, οἷον γάλακτος λευκοτέρα, ὕδατος ἀπαλωτέρα,
 πηκτίδων ἐμμελεστέρα, ἵππου γαυροτέρα, ῥόδων ἄβροτέρα, ἑανοῦ
 μαλακωτέρα,⁷ χρυσοῦ τιμιωτέρα.

e.g. ἰάνω μαλακωτέρα⁸

¹ E: ὀσπ. = ἀναστελῶ cf. ἀνακλίνω, ἀναπίπτω: mss σπολέω
² E ³ E: mss κᾶν μὲν τε τύλαγκας ἀσπόλεα ⁴ E:
 εἰς = ὦν Eust. 1787. 45: mss κάλ. ὅσ. ἰ. πέλεται (-εται from
 below) ⁵ κᾶγαθος: for καὶ cf. Plat. *Phaedr.* 23 a and
 Heindorf's note (Neue) ⁶ i.e. χρυσιώτερα ⁷ E: mss
 ἰματίου ἑανοῦ μ. ⁸ E, cf. Hesych. ἰανον (sic)· ἰμάτιον

SAPPHO

. . . And I will set [you] reclining on soft cushions;

and

You shall lie on new cushions;
where it should be noted that τε is not the copula.¹

58

Galen *Exhortation to Learning*: It is better therefore, since we know that the prime of youth is like the spring flowers and its pleasures transitory, to approve the words of the Lesbian dame:

He that is fair is fair to outward show;
He that is good will soon be fair also.

59, 60, 61

Demetrius *On Style* [on hyperbole]: The charms of comedy, particularly, are those which arise from hyperbole, and every hyperbole is an impossibility; compare Aristophanes. . . . Of the same kind are phrases such as 'healthier than a cucumber,' 'balder than a calm sea,' and Sappho's:

far sweeter-tuned than the lyre,
and:
more golden than gold.²

Gregorius on Hermogenes: The ear is improperly flattered by erotic turns of phrase such as those of Anacreon and Sappho; for instance, 'whiter than milk,' 'more delicate than water,' 'more tuneful than a lyre,' 'more wanton than a mare,' 'daintier than rosebuds,' 'softer than a fine robe,' 'more precious than gold.'

e. g. . . . softer than fine raiment

¹ for μέν τε cf. 35. 2

² cf. Demetr. *Eloc.* 127

LYRA GRAECA

62

Ath. 2. 57 d [π. ῥων]: Σαπφῶ δ' αὐτὸ τρισυλλάβως καλεῖ·
(97) καὶ πάλιν·

ὦτ' ὅλ' ἄλλ' ἁπλοῦς λευκότερον. . . .

63

Antiatt. Bek. An. 1. 108. 22:

μύρραν

τὴν σμύρναν Σαπφῶ δευτέρῳ.

64

Poll. 6. 107 'Ανακρέων . . . στεφανοῦσθαί φησι καὶ . . . καὶ
ἀνήτῳ, ὡς καὶ Σαπφῶ (117) καὶ 'Αλκαῖος· οὗτοι δὲ ἄρα καὶ σελίνους

e. g. . . . στεφάνοισι σελιννίνοις¹

65

Ox. Pap. 1232. 1. i. 8-9

[.] ἄλλ' ἄγιτ', ὦ φίλ' αἰ,
e. g. [ἀοίδας ἀπυλῆζομεν²], ἄγχι γὰρ ἀμέρα.

(Σα[φοῦς μ]ε[λῶν])³

66⁴ <Ἐκτορος καὶ Ἀνδρομάχης γάμοι>

Ibid. 1232. 1. ii

. . . Κύπρο.[.]
κάρυξ ἦλθ[ε] θό[ων ουνάμι μ]ελέ[ων] ἔθεις

¹ E: cf. σέλινα Cram. A.O. 2. 258. 6 ² E, cf. C.R. 1919. 127: ἀπυλῆζομεν subj. cf. Alc. 70. 9 ³ prob. but not certainly belongs here; if so, this was the end either of Bk. ii (reading μελῶν β') or of the whole collection (reading μελῶν) and the next poem was added as an afterthought perh. as only doubtfully S.'s; for the two different editions

SAPPHO

62¹

Athenaeus *Doctors at Dinner* [on eggs]: Sappho makes three syllables of *ᾠδὴν* 'egg' as (97), and again:

far whiter than an egg . . .

63

Antiatticist: Sappho uses *μύρρα*

myrrh

for *σμέρνα* in her second Book.

64

Pollux *Vocabulary*: Anacreon says that anise, too, was used for garlands, as indeed by Sappho (117) and Alcaeus; the two latter, moreover, speak also of celery.

e. g. . . . garlands of celery

65

From a Third-Century Papyrus:

. . . But come, dear maidens, [let us end our song],
for day is at hand.

([END OF?] THE POEMS OF SAPPHO)²

66 [MARRIAGE OF HECTOR AND ANDROMACHE] ✓

From the Same:

. . . Cyprus came a herald sped by
the might of his swift legs bringing speedily these

¹ cf. Eust. *Od.* 1686. 49

² see opp. n. 3

perh. current in antiquity see on 13 and 48; this *may* be the end of the last book (ix) in the edition arranged according to subject-matter (hence *μέλῃ* not *μελῶν* below as title of the whole collection?) ⁴ restored by Hunt, Lobel, Wil. and E (*Ibid.*)

LYRA GRAECA

Ἰδαίοις τάδε κ[ἀ]λα φ[όρ]εις τάχυσ ἄγγελος¹

τᾶς τ' ἄλλας Ἀσίας τ[ά]δ' ἔσαν κλέος
ἄφθιτον.

5 Ἐκτωρ κοῖ² συνέταιροι ἄγοισ' ἐλικώπιδα
Θήβας ἐξ ἰάρας Πλακίας τ' ἀπ' αἰνάω
ἄβραν Ἀνδρομάχαν ἐνὶ ναῦσιν ἐπ' ἄλμυρον
πόντον· πόλλα δ' [ἐλ]γματα χρύσια κάμ-
ματα
πορφύρ[α] λία τ' αὖ τ[ρό]να, ποίκιλ'
ἀθρήματα,³

10 ἀργύρ[α τ'] ἀνύριθμα ποτήρια καλέφαις·⁴
ὥς εἶπ'· ὀτραλέως δ' ὀνόρουσε⁵ πάτ[ηρ] φίλος,
φάμα δ' ἦλθε κατὰ πτόλιν εὐρύχορον Φίλω.⁶
αὐτικ' Ἰλιάδαι σατίναις ὑπ' εὐτρόχοις
ἄγον αἰμιόνοις, ἐπέβαινε δὲ παῖς ὄχλος
15 γυναικῶν τ' ἅμα παρθενίκαν τε τανυσφύρων·
χωρίς δ' αὖ Περάμοιο θύγατρες [ἐπήϊσαν.]
ἱππ[οις] δ' ἄνδρες ὑπαγον ὑπ' ἄρ[ματα, σὺν
δ' ἴσαν]

π[άντ]ες αἰτθεοι· μεγάλωστι δ' [ἴεν μέγας]
δ[ᾶμος] κἀνίοχοι φ[αλάροισ]· [κεκαδμέναις]

20 π[ώλοισ] ἐ[ξ]αγο[ν].⁷

Fr. 2 [ὅτα δεῦτ' ὀχέων ἐπέβαν ἰ]κελοι θεοί[ς]
e. g. [Ἐκτωρ Ἀνδρομάχα τε, σὺν]αγνον ἀόλ[λεες]⁸
| [Τρῶες Τρωῖαδες τ' ἐρ' ἔτεν]νον ἐς Ἴλιο[ν].
[.]τον ἐμίγνυ[σαν]
5 [.]ὥς δ' ἄρα πάρ[θενοι]
[.]νεδε...⁹
[.]

SAPPHO

fair tidings unto the people of Ida and [throughout] the rest of Asia these tidings were a fame that never died: 'Hector and his comrades bring from sacred Thebe¹ and ever-flowing Placia, by ship upon the briny sea, the dainty Andromache of the glancing eye; and many are the golden bracelets, and the purple robes, aye and the fine smooth broideries, indeed a richly-varied bride-gift; and without number also are the silver goblets and the ornaments of ivory.' So spake the herald; and Hector's dear father leapt up in haste, and the news went forth through Ilus' spacious city. Straightway the children of Ilus harnessed the mules to the wheelèd cars, and the whole throng of the women and of the slender-ankled maidens mounted therein, the daughters of Priam riding apart; and the men did harness horses to the chariots, and the young men went with them one and all; till a mighty people moved mightily along, and the drivers drove their boss-bedizened steeds out of [the city] [Then, when the] god-like [Hector and Andromache were mounted in the chariots, the men of Troy and the women of Troy] accompanied them in one great company into [lovely] Ilium they mingled And now, when the maidens

¹ in Mysia

¹ one or more lines omitted here in P ² *E*: P καὶ
³ ἀθρήματα *E*, cf. Hesych: P ἀθύρματα ⁴ Ath. 460 d
⁵ P ἀνορουσε ⁶ *E* (Ibid.): P φιλοῖς ⁷ number of
lines lost unknown ⁸ for συνάγνεον (-νιον), cf. Hesych.
ἀγνεῖν ⁹ number of lines lost unknown

LYRA GRAECA

Fr. 1 [.....]φ[.]α[.]ο[ν εὐ]ρνεδε[...].εακ[.].[
 col. [..... κα]ι κασία λίβανός τ' ὀνελίχυντο.¹
 iii γύναικες δ' ἐλέλυσδον ὅσαι προγενέστεραι
 πάντες δ' ἄνδρες ἐπήρατον ἱαχον ὄρθιον
 5 πᾶών' ² ὀγκαλέοντες ἐκάβολον εὐλύραν,
 ὕμνην δ' Ἑκτορα κ' Ἀνδρομάχαν θεοεικέλο[ις.]

(Σαφ[ο]ῦς μέλη)

67

Sch. Ar. *Thesm.* 401 νεωτέρων καὶ ἐρωτικῶν τὸ στεφανη-
 πλοκεῖν· πρὸς τὸ ἔθος, ὅτι ἐστεφανηπλόκουν αἱ παλαιαί. Σαπφώ·
 αἱ τ' ὄρραι στεφαναπλόκην.³

Γ'

68 εἰς τὰς Χάριτας

Arg. *Theocr.* 28 γέγραπται δὲ Αἰολίδι διαλέκτῳ παρὰ τὸ
 Σαπφικὸν ἐκκαίδεκασύλλαβον τό·

Βροδοπάχες ἀγναι Χάριτες δεῦτε Δίος κόραι.

¹ so P: cf. λίγνυς and μείχυνντες Alc. 73. 13 ² P πᾶών'
³ E: i. e. ὠραῖαι, cf. *Comp.* 3. 18 Hoff. *Gr. Dial.* 2, p. 217

¹ see note 3 on p. 226 ² this may belong to the above
 230

SAPPHO

. and cassia and frankincense went up in smoke. Meanwhile the elder women raised a loud cry, and all the men shouted amain a delightful song of thanksgiving unto the Far-Darting God of the lyre, and hymned the praise of the god-like Hector and Andromache.

(END OF THE POEMS OF SAPPHO)¹

67

Scholiast on Aristophanes: The weaving of garlands was done by young people and lovers;—this refers to the custom whereby the women wove the garlands among the ancients; cf. Sappho:

And the maids ripe for wedlock wove garlands.²

BOOK III

68³ TO THE GRACES

Argument to Theocritus 28: And it is written in the Aeolic dialect and in the Sapphic sixteen-syllable metre of:

Hither, pure rose-armed Graces, daughters of Zeus.

poem ³ as it is taken as an example of the metre, this is probably the 1st line of the 1st poem of the Book: see also Philostr. *Im.* 2. 1, Eust. *Od.* 1429. 58 and cf. Heph. 35 (ὃ τὸ τρίτον ὅλον Σαπφούς γέγραπται)

Poll. 10. 124 πρώτην δέ φασι χλαμύδα ὀνομάσαι Σαπφῶ ἐπὶ τοῦ Ἑρωτος εἰποῦσαν·

. . . ἔλθοντ' ἐξ ὀράνω πορφυρίαν προιέμενον
χλάμυν.¹

Prisc. *Inst. Gram.* 2. 277 Keil: Et contra tamen in quibusdam *es* productam terminantibus fecerunt Graeci poetae, *eus* pro *es* proferentes. . . . Ἄρευσ pro Ἄρης ut Sappho;

ὃ δ' Ἄρευσ φαῖσί κεν Ἄφαιστον ἄγην βία.

Stob. *Fl.* 4. 12 [π. ἀφροσύνης]. Σαπφούς· πρὸς ἀπαίδευτον γυναικα·

καθάνοισα δὲ κείσεται οὐδέ τι μι μναμνοσύνα
σέθεν
ἔσσετ' οὐδέποτ' <εἰς> ὕστερον.² οὐ γὰρ πεδ-
έχεις βρόδων
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κήν Ἀΐδα δόμοις³
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐππεποταμένα.⁴

¹ πορφ. Bent. : mss π. ἔχοντα προιέμ. E: mss προῖέμ. : Seid. περθέμ. line 1 perh. νύκτι τᾷδ' ὄναρ, Ἄτθ', εἶδον Ἑρον τὸν δολομάχανον E, cf. Theocr. 30. 25 ² οὐδέ τι μι E: mss St. οὐδέποκα (from below), Pl. οὐδέ τις : eis Grotius (mss Pl. ἔσεται οὐ γὰρ π.) ³ mss also δομο, whence Fick δόμφ perh. rightly ⁴ E: mss ἐκπεπ.

SAPPHO

69

Pollux Vocabulary: It is said that the first mention of the word *χλαμύς* 'mantle' is in Sappho, where she says of Love:

. . . come from heaven and throw off his purple mantle.¹

70

Priscian Grammar: Conversely, in certain names ending in *ēs* the Greek poets give *-eus* for *-ēs*, as . . . Areus for Ares, for instance Sappho:

And Areus says that he could carry off Hephaestus by force.

71²

Stobaeus *Anthology* [on folly]: Sappho, to a woman of no education: ✓

When you are dead you will lie unremembered for evermore; for you have no part in the roses that come from Pieria; nay, obscure here, you will move obscure in the house of Death, and flit to and fro among such of the dead as have no fame.

¹ perh. line 1 ran 'I dreamt last night, Atthis, that I saw the wily Love come' etc: cf. Didymus ap. Amm. 147

² cf. Plut. *Præc. Con.* 48 where S. is said to have written it 'to a wealthy woman,' and *Qu. Conv.* 3. 1. 2 where it is 'to a woman of no refinement or learning'

Chrys. π. ἀποφατ. col. 8 fr. 13 (cf. 52) εἰ Σαπφὼ οὕτως ἀπεφώνητο·

οὐδὲν δοκίμωμι προσίδοισαν φάρι· ἀλίω¹
ἔσσεσθαι σοφίᾳ· πάρθενον εἰς οὐδενά ποι χρόνον
τοιαύταν²

Thes. Corn. et Hort. Adon. Ald. 268 b τὴν δὲ αἰτιατικὴν οἱ Αἰολεῖς καὶ μόνοι προσθέσει τοῦ ν ἐποιοῦν τὴν Λητῶν, ὥς καὶ ἡ χρῆσις δηλοῖ·

Ἦρων ἐξεδιδάξ' ἐγὺ Γυάρων τὰν ἀννυόδρομον·³
αἰτιατικῶς γάρ ἐστιν ἀπὸ εὐθείας τῆς Ἠρώ.

Et. Mag. 2. 43 ἀβακῆς . . . κέχρηται δὲ αὐτῷ Σαπφώ, οἶον·
. . . . ἀλλά τις οὐκ ἔμμι παλίγκοτος
ὄργαν,⁴ ἀλλ' ἀβάκην τὰν φρέν' ἔχω

Max. Tyr. 24 (18). 9 τὸν Ἐρωτὰ φησιν ἡ Διοτίμα τῷ Σωκράτει οὐ παῖδα, ἀλλ' ἀκόλουθον τῆς Ἀφροδίτης καὶ θεράποντα εἶναι· λέγει που καὶ Σαπφοῖ ἡ Ἀφροδίτη ἐν ᾄσματι·

<Ω Ψάπφοι>,⁵ σύ τε κάμνος θεράπων Ἐρος

¹ δοκίμωμι Ahr: P. οἰμι ² σοφίᾳ E: mss -ίαν awkward with τοιαύταν: ποι (= που) E: mss πω unlikely with fut.

³ Fick: mss ἐξεδίδαξε Γ. κ.τ.λ.

⁴ Urs: mss παλιγκότων

SAPPHO

72

Chrysippus *Negatives*: If Sappho expressed herself thus:

I do not believe that any maiden that shall see
the sunlight will ever rival [you] in [your] art. . . .

73

Aldus *Cornucopia*: The accusative of nouns like *Leto*, in Aeolic only, by the addition of *n* became *Leton*, as the example shows:

Well did [I] teach Hero of Gyara, the fleetly-running maid;

for *Heron* is used as an accusative from the nominative *Hero*.

Book IV

74

Etymologicum Magnum: ἀβακῆς 'infantile' . . . and Sappho has used it, for instance:

. . . Yet I am not resentful in spirit, but have the heart of a little child.

75

Maximus of Tyre *Dissertations*: Diotima [in Plato's *Symposium*] tells Socrates that Love is not the child but the attendant and servitor of Aphrodite; and Aphrodite somewhere says to Sappho in a poem:

My servitor Love and thou, O Sappho

ὀργάνων: Neue's -κόρων ὄργαν (accus.) unlikely without τῶν
δ E

LYRA GRAECA

76, 77

Dio Chr. 37. 47 :

Μνάσεσθαι τινά φαιμ' ὕστερον ἀμμέων.¹

πάνυ γὰρ καλῶς εἶπεν ἡ Σαπφώ· καὶ πόλυ κάλλιον Ἑσίοδος (Or. 763-4)· 'Φήμη δ' οὔτις πάμπαν ἀπόλλυται, ἥντινα πολλοὶ | λαοὶ φημίξωσι· θεὸς νύ τίς ἐστι καὶ αὐτή.' ἐγὼ σε ἀναστήσω παρὰ τῇ θεῷ, ὅθεν οὐδεὶς σε μὴ καθέλῃ, οὐ σεισμός, οὐκ ἄνεμος, οὐ νιφετός, οὐκ ὕμβρος, οὐ φθόνος, οὐκ ἐχθρός, ἀλλὰ καὶ νῦν σε καταλαμβάνω ἐστηκότα. λάθα² μὲν γὰρ ἤδη τινὰς καὶ ἑτέρους ἐσφηλε καὶ ἐψεύσατο, γνώμη δ' ἀνδρῶν ἀγαθῶν οὐδένα, ἧ κατ' ἀνδρα μοι ὀρθὸς ἐστήκας.

e. g. λάθα μὲν τινὰς ἐψεύσατο κατέροις
| ἀ δ' ἀνδρῶν ἀγάθων οὔδενα πώποτα
| γνώμα

78

Sch. Ap. Rh. 1. 1123 χέραδος ἢ τῶν βραχέων λίθων συλλογὴ
. . . ἢ χεράδες λέγονται οἱ μικροὶ σωροὶ τῶν λίθων . . . μνημο-
νεύει καὶ Σαπφώ·

μὴ κίνη χέραδας.³

79

Apoll. Pron. 107. 11 (π. τῆς 8ς) : Αἰολεῖς μετὰ τοῦ F κατὰ
πᾶσαν πτῶσιν καὶ γένος·

τὸν Fὸν παῖδα κάλει.⁴

Σαπφώ.

¹ μνάσεσθαι Cus : mss -σασθαι φαιμ(ι) B : mss φάμη
ὑστερον Volg. -E : mss καὶ ἕτερον (correction of φήμηστέρον
from φαιμυστέρον) ² note the form ³ So Ahr : mss μὴ
κενὴ χέραδος : mss E.M. μὴ κίνει χεράδας (τά παραθαλάσσια
σκύβαλα) ⁴ Fὸν Heyne : mss εον

SAPPHO

76, 77

Dio Chrysostom *Discourses* :

Somebody, I tell you, will remember us hereafter ;

as Sappho has well said, and, as Hesiod has better said (*Works and Days*, 763) : ' No fame told of by many peoples is altogether lost ; for Fame is a God even as others are.' I will dedicate you [his present oration] in the temple of this Goddess, whence nothing shall ever remove you, neither earthquake, nor wind, nor snow, nor rain, nor envy, nor enemy—nay, I believe you are there already ; for

[others have been disappointed by oblivion, but never one by the judgment of good men,¹]

and in that, methinks, you for your part stand upright.

78

Scholiast on Apollonius of Rhodes *Argonautica* : χεῖρας is a gathering of small stones . . . or small heaps of stones are known as χεῖρες . . . compare also Sappho :

Stir not the jetsam.²

79

Apollonius *Pronouns* [on ὅς 'his' or 'her'] : The Aeolic writers use the form with digamma (w) in every gender and case ; compare :

. . . whom she calls her child ;

Sappho.

¹ that is, disappointed of their hopes of undying fame by the (good) opinion of good judges ; prob. a slightly adapted version of lines from the same poem of S. ² *i. e.* or you will find something noisome ; = 'let sleeping dogs lie' : cf. *E.M.* 808. 37 (explained as 'seashore refuse')

LYRA GRAECA

E'

80

Hermog. π. ἰδεῶν *Rhet. Gr.* 3. 317 Walz [π. γλυκύτητος].
 . . . καὶ ὅταν τὴν λύραν ἔρωτᾷ ἡ Σαπφὼ καὶ ὅταν αὕτη ἀποκρίνηται,
 οἶον·

Ἄγε διὰ χέλυννά μοι
 φωνάεσσά τε γίγνεο.¹

καὶ τὰ ἐξῆς.

81 πρὸς Ἀθρίδα

Heph. 46 [π. Αἰολικοῦ ἔπους]. τὸ δὲ τετράμετρον ἀκατάληκτόν
 ἐστι τοιοῦτον·

Ἔρος δαυτέ μ' ὁ λυσιμέλης δόνει
 γλυκύπικρον ἀμάχανον ὄρπετον,
 Ἀθρι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο
 φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότῃ.

82² [πρὸς Ἀθρίδα?]

Berl. *Klassikertexte* P 9722. 1

. . . 'Ψάπφ', ἥ μὰν οὕτως ἔγω οὐ σε φιλήσω.

ὦ φαῖν' ἄμμι, κῆξ εὔναν λυῖε τέαν

πεφιλημμ[έν]αν ἰσχυν, ὕδατι δὲ
 κρίνον [ὥς ἄ]κῆρατον παρὰ κρίναν
 δ πέπλον Χῖον ἀπύσχοισα λούεο.

¹ so Neue -E cf. fr. 190 : mss Herm. α. χέλυ δ. μ. (α. δ. χ.)
 λέγε φ. δὲ γίνεο, Eust. α. μ. δ. χέλυ φ. γένοιο : opt. with ἄγε
 unparalleled ² very tentatively restored by E ; many
 words even outside the brackets are very doubtfully legible,

SAPPHO

Book V

80¹

Hermogenes *On Kinds of Oratory* [on sweetness or charm]
. . . And when Sappho addresses her lyre and when it
answers her, as:

Up, my lute divine, and make thyself a thing of
speech;
and the lines that follow.

81 To ATTHIS

Hephaestion *Handbook of Metre*: The acatalectic (Aeolic)
tetrameter is like this:

Lo! Love the looser of limbs stirs me, that creature
irresistible, bitter-sweet; but you, Atthis, have come
to hate the thought of me, and run after Andromeda
in my stead.²

82³ [To ATTHIS]

From a Seventh-Century Manuscript:

‘ . . . Sappho, I swear if you come not forth I
will love you no more. O rise and shine upon us
and set free your beloved strength from the bed, and
then like a pure lily beside the spring hold aloof
your Chian robe and wash you in the water. And

¹ cf. Eust. *Il.* 9. 41 ² *B* divides the fragment saying
l. 3 begins a poem, but δέ belies this ³ see opp. note 2

especially after l. 9, cf. *C.R.* 1916. 131: separation of the
strophes uncertain

LYRA GRAECA

καὶ Κλεῦϊς ¹ σάων καβφέροισα γρύταν
κροκόεντα λώπεά σ' ἐββάλη καὶ
πέπλον πορφύριον· καββεβλημμένα

χλαίνα πέρ σ' ἐξ[ακ]ρισάντων ἄνθινοι
10 στέφανοι περ[ὶ κρᾶτά σοι] δέθεντες,
καλθ' ὅσα μαίν[ης μ' ἄδεα καλλ]όνα.

φρῦσσον, ὦ Πρα[ξίνω, κάρ]υ' ἄμμιν, ὥς
παρθένων πό[τον ἀδίω π]οήσω·
ἐκ τινος γὰρ θέων [ταῦτ' ἄ]μμι, τέκνον·

15 ἦ μὰν τᾷδ' ἀμέρ[α προτὶ] φιλτάταν
Μυτιλάνναν π[ολίων η]ῦξατ' ἥδη
γυναικῶν ἀ κα[λίστα Ψ]άπφ' ἀπύβην

πεδ' ἀμμέω[ν, ἀ μάτ]ηρ πεδὰ τῶν τέκνων·
φίλτα[τ' Ἀθι, μῶν ἄρα] ταῦτα τὰ πρὶν
20 ἐπι[λάθεται πάντ' ἦ] ὁμμναίσα' ἔτι ; . . .

83 ² [πρὸς Ἀθιδα?]

Berl. *Klassikertexte* P. 9722. 2.

✓ [Ἀθιδ' οὔποτ' ἄρ' ὅ]ψ[ομαι,] ³
τεθνάκην δ' ἀδόλως θέλω.

ἄ με ψισδομένα κατελίππανε

πόλλα, καὶ τόδ' ἔειπέ μ[οι·]

5 Ὡμ', ὥς δεῖνα πεπ[όνθ]αμεν·

Ψάπφ', ἦ μὰν σ' ἀέκοισ' ἀπυλιππάνω.

¹ better Κλεῦϊς? ² cf. *U.R.* 1916. 129, 1909. 100 ³ *E*
e.g. : ll. 11–13 *E*, 14 Fraccaroli : ll. 16–17 *Ath.* 15. 674 d : ll.
18–21 *E* : cf. *Ath.* 15. 690 e : ll. 23–25 *E e.g.*

SAPPHO

Cleïs shall bring down from your presses saffron smock and purple robe; and let a mantle be put over you and crowned with a wreath of flowers tied about your head; and so come, sweet with all the beauty with which you make me mad. And do you, Praxinoa, roast us nuts, so that I may make the maidens a sweeter breakfast;¹ for one of the Gods, child, has vouchsafed us a boon. This very day has Sappho the fairest of all women vowed that she will surely return unto Mytilene the dearest of all towns— return with us, the mother with her children.'

Dearest Atthis, can you then forget all this that happened in the old days? . . .²

83 [To ATTHIS?]

From the reverse of the same Manuscript :

So I shall never see Atthis more, and in sooth I might as well be dead. And yet she wept full sore to leave me behind and said 'Alas! how sad our lot; Sappho, I swear 'tis all against my will I leave

¹ the ordinary Greek breakfast was bread dipped in wine; this, the day of S.'s return (from the first exile at Pyrrha?), is a great day ² doubtfully restored; see p. 238, n. 2: the speaker of the main portion is apparently Atthis

LYRA GRAECA

τὰν δ' ἔγω τάδ' ἀμειβόμεν·
 Χαίροις ἔρχεο κάμεθεν
 μέμναις· οἶσθα γὰρ ὥς <τ'> ἐπεδήπομεν.

10 αἰ δὲ μὴ, ἀλλά σ' ἔγω θέλω
 ὀμναισαι τ[ὰ σ]ὺ [λά]θεται,
 ὅσσ' ἄμμ[ες φίλα] καὶ κάλ' ἐπάσχομεν·
 πό[λλοις ἀ στεφάν]οις ἴων
 καὶ βρ[όδων γλυ]κίων γ' ὕμοι

15 καὶ π[λόκων] πὰρ ἔμοι περεθήκαο,¹
 καὶ πόλλαις ὑπαθύμιδας
 πλέκταις ἀμφ' ἀπαλα δέρα
 ἀνθέων ἔκ[ατον] πεπονημέναις,
 καὶ πόλλω ν[έαρο]ν σὺν χρώ

20 βρενθείω πρ[οχόφ μύρ]ω
 ἐξαλείψαο κα[ὶ βασιληῖω],

e. g. καὶ στρώμν[ας ἔπι κημένα]
 ἀπάλαν πὰν² [ὀνηάτων]³
 ἐξίης πόθο[ν ἥδε πότων γλυκίων] . . .

84⁴

Berl. Klassikertexte P 9722. 3

e. g. [. καὶ ταῦτά σ' ἀμειβόμεν ἔγ]ω·
 [· Νῆ θεάν ἔγω σοι τόδ' ὁμώ]μοκα,
 [ὥς οὐδ' αὐτα πόλλαις, ἀ]λλ' ἴαν ἤχον
 5 [μόναν ἀπ τῷ Δίος τὰν] παρθενίαν,
 [ὕμω δ' οὐκ ὀδδον] ὠρρώδων⁵ ὑπὲρ ὄν
 [ἀπύ μοί F' ἐπέσκ]ηψ' Ἡρα βάλεσθαι.
 [ταῦτ' ἔγω σ' ἠ]ύφραν' ἄρ' ὠξυβόων δ'.
 [· Ἀμμι μάν,] πάρθεν', ἀ νύξ οὐκὶ βάρν
 10 [φαίνεται] ἔμμεν· ὥστ' οὐ μὴ σύ γ' ἀτύξη'. . .

¹ περεθήκαο Jurenka : ms παρεθηκας

² πὰν accus. masc.

SAPPHO

thee'; and I answered her 'Go your way rejoicing and remember me, for you know how I doted upon you. And if you remember not, O then I will remind you of what you forget, how dear and beautiful was the life we led together. For with many¹ a garland of violets and sweet roses mingled you have decked your flowing locks by my side, and with many a woven necklet made of a hundred blossoms your dainty throat; and with many a jar of myrrh, both of the precious and the royal, have you anointed your fair young skin before me, and [lying upon] the couch have taken your fill of dainty [meats and of sweet drinks] . . .'

84

From the same Manuscript:

. . . [And I answered you], 'I swear [to you by the Goddess that although I, like you,] had [of Zeus] but one virginity, [nevertheless] I feared [not the threshold] beyond which Hera had bidden [me cast it away.' Aye, thus I] heartened you, and cried aloud, 'That night was sweet enough [to me,] neither have you, dear maid, anything to fear.' . . .

¹ *i.e.* on many separate occasions

² cf. Cram. *A.O.* 2. 245. 21 ⁴ *E*, *e.g.*, cf. *C.R.* 1916, p. 132: separation of strophes doubtful ⁵ we should perh. read *ωπρῶδην* here and *ῶξυβόην* below

LYRA GRAECA

84 A

Lib. Or. i. 402 εἰ οὖν Σαπφῶ τὴν Λεσβίαν οὐδὲν ἐκώλυσεν
εὐξασθαι νύκτα αὐτῇ γενέσθαι διπλασίαν, ἐξέστω καὶ μοί παραπλήσιον
αἰτῆσαι.

e. g. τοῦτο δ' ἴσθι, διπλασίαν
| κήναν νύκτ' ἄρασθαί μ' ἄμμι γένεσθαι.

85¹

Berl. Klassikertexte P 9722. 4

. . . ἦρ' ἀ[. . .
δῆρα τῶ[. . .
e. g. Γογγύλα τ[ἔφατ'· 'Οὐ τι πα τόδ' ἔγνωσ ;]
ἦ τι σᾶμ' ἐθέλ[ης δεικνύναι τέαις]
5 παῖσι ;' 'Μάλιστ', ἄμ[εἰβόμεν ἔγω. 'Ερ-]
μας γ' εἰσῆλθ'. ἐπὶ [δὲ βλέποισ' ἔγω ^Εε]
εἶπον· 'Ὀ δέσποτ', ἔπ[παν ἀπωλόμαν·]
[ο]ὐ μὰ γὰρ μάκαιραν [ἔγω θέαν]
[ο]ὐδεν ἄδομ' ἔπαρθ' ἄγα[ν ἔτ' ὀλβω,]
10 κατθάνην δ' ἵμμερός τις ἄ[γρεσέ με·]²
λῶ στᾶσ' εἰς δροσόεντ' ἄγ[ρον σέ μ' οἷ]
'Ατρήδαν Ἀγαμ[έμνον' ἄγαγεσ πρίν]
[πά]ν τε ταῖρη[τον ἄνθος Ἀχαιίων·]³
[χ]ρῆ δὲ τοῦτ[ἀπυλιππάνην με φαῦ-]
15 [ο]ς, ἄτις ὁ[.

¹ E ibid.

² ms η[

³ ms]νδεθαιρη[

SAPPHO

84 A¹

Libanius *Orationes*: If therefore Sappho the Lesbian could wish the length of her night doubled, I may make a similar prayer.

e. g. . . . Nay, I tell you, I prayed that night of
| ours might be made twice as long.

85

From the reverse of the above Manuscript :

. . . ['It cannot be] long now,' [said I. 'Surely,' said] Gongyla, ['you cannot tell?'] or will you show your children a sign?' 'That I will,' answered I; 'Hermes came in unto me, and looking upon him I said "O Master, I am altogether undone; for by the blessed Goddess I swear to thee I care not so much any longer that I am exalted unto prosperity, but a desire hath taken me to die. I would fain have thee set me in the dewy meadow whither aforetime thou leddest Atreus' son Agamemnon and all the chosen flower of the Achaeans. I must [leave] this [light of day,] seeing that I . . ."'

¹ perh. from the same poem

LYRA GRAECA

86¹ [πρὸς Ἀθιδα]

Berl. Klassikertexte P 9722. 5

[Ἀθι, σοὶ κάμ' Ἀνακτορία φίλα]²
[πηλόροισ' ἐνὶ] Σάρδε[σιν]
[ναίει, πό]λλακι τυίδε [ν]ῶν ἔχοισα,³

ὥς ποτ' ἐζώομεν βίον, ἅς ἔχε
5 σὲ θεά· *Φικέλαν* ἀρι-
-γνώτα, σᾶ δὲ μάλιστ' ἔχαιρε μόλπα.

νῦν δὲ Λύδαισιν ἐμπρέπεται γυναι-
κεσσιν ὥς ποτ' ἀελίῳ
δύντος ἀ βροδοδάκτυλος σελάννα

10 πὰρ τὰ περρέχοισ' ἄστρο,⁴ φάος δ' ἐπί-
σχει θάλασσαν ἐπ' ἀλμύραν
ἴσως καὶ πολυανθέμοις ἀρούραις,

ἀ δ' ἑέρσα κάλα κέχυται τεθά-
λαισι δὲ βρόδα κᾶπαλ' ἄν-

15 θρυσκα καὶ μελίλωτος ἀνθεμώδης.

πόλλα δὲ ζαφοίταισ' ἀγάνας ἐπι-
μνάσθεις' Ἀθθίδος ἱμμέρω,
λέπταν ποι φρένα κῆρ' ἄσα βόρηται.⁵

κῆθι τ' ἔλθην ἄμμ' ὀξυβόη· τὰ δ' οὐ
20 νῶν γ' ἄπυστα νῦξ πολύω[ς]
γαρυίει δι' ἄλος πα[ρε]νρεο[ί]σας.⁶

¹ cf. C.R. 1916. 130

² E, e. g.

³ πηλόροις ἐνὶ and

ναίει E ⁴ i. e. ἄστρο ἀ περιέχουσι

⁵ ms κῆρ', i. e. κῆρι

adv. cf. Hom.

E: παρενρ. E

⁶ κῆθι Wil: ms κῆθι: perh. κῆσι, = ἐκεῖσε

SAPPHO

86 [To ATTHIS]

From the same Manuscript :

[Atthis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she ✓ loved your song the best. And now she shines among the dames of Lydia as after sunset the rosy-fingered ✓ Moon¹ beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthrisc and the melilot with all its blooms. And oftentime while our beloved wanders abroad, when she calls to mind the love of gentle Atthis, her tender breast, for sure, is ✓ weighed down deep with longing ; and she cries aloud for us to come thither ; and what she says we know full well, you and I, for Night that hath the many ✓ ears calls it to us across the dividing sea.²

¹ was Atthis the Sun?

² a letter to [Atthis]; cf. 38

LYRA GRAECA

86¹ [πρὸς Ἀθθίδα]

Berl. Klassikertexte P 9722. 5

[Ἀθθι, σοὶ καὶ Ἀνακτορία φίλα]²
[πηλόροις ἐν] Σάρδε[σιν]
[ναίει, πό]λλακι τυίδε [ν]ῶν ἔχοισα,³

ὥς ποτ' ἐζώομεν βίον, ἃς ἔχε
5 σὲ θέα Φικέλαν ἀρι-
-γνώτα, σᾶ δὲ μάλιστ' ἔχαιρε μόλπα.

νῦν δὲ Λύδαισιν ἐμπρέπεται γυναι-
κεσσιν ὥς ποτ' ἀελίῳ
δύντος ἀ βροδοδάκτυλος σελάννα

10 πὰρ τὰ περρέχοισ' ἄστρο,⁴ φάος δ' ἐπί-
σχει θάλασσαν ἐπ' ἀλμύραν
ἴσως καὶ πολυανθέμοις ἀρούραις,
ἀ δ' ἑέρσα κάλα κέχυται τεθά-
λαισι δὲ βρόδα καῖπαλ' ἄν-
15 θρυσκα καὶ μελίλωτος ἀνθεμώδης.

πόλλα δὲ ζαφοίταισ' ἀγάνας ἐπι-
μνάσθεις' Ἀτθίδος ἱμέρω,
λέπταν ποι φρένα κῆρ' ἄσα βόρηται.⁵

κῆθι τ' ἔλθην ἄμμ' ὄξυβόη· τὰ δ' οὐ
20 νῶν γ' ἄπυστα νύξ πολύω[ς]
γαρυίει δι' ἄλος πα[ρε]γρεῶ[ι]σας.⁶

¹ cf. C.R. 1916. 130

² E, e. g.

³ πηλόροις ἐν and

ναίει E

⁴ i. e. ἄστρο ἀ περιέχουσι

⁵ ms κῆρ', i. e. κῆρι

adv. cf. Hom.

⁶ κῆθι Wil: ms κῆθι: perh. κῆσι, = ἐκεῖσε

E: παρενρ. E

SAPPHO

86 [To ATTHIS]

From the same Manuscript :

[Atthis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she ✓ loved your song the best. And now she shines among the dames of Lydia as after sunset the rosy-fingered ✓ Moon¹ beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthrisc and the melilot with all its blooms. And oftentime while our beloved wanders abroad, when she calls to mind the love of gentle Atthis, her tender breast, for sure, is ✓ weighed down deep with longing ; and she cries aloud for us to come thither ; and what she says we know full well, you and I, for Night that hath the many ✓ ears calls it to us across the dividing sea.²

¹ was Atthis the Sun?

² a letter to [Atthis] ; cf. 38

LYRA GRAECA

87¹ πρὸς Τιμάδα

Ath. 9. 410e Σαπφῶ δ' ὅταν λέγῃ ἐν τῷ πέμπτῳ τῶν Μελῶν
πρὸς τὴν Ἀφροδίτην·

. . . χερρόμακτρα δὲ καὶ γενύων²
πορφύρα καταρταῖμένα, τὰ Τίμας
εἷς <τ> ἔπεμψ' ἀπὺ Φωκίας,³
δῶρα τίμια· . . .

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ Ἐκαταῖος δηλοῖ ἢ
ὁ γεγραφὼς τὰς Περιηγήσεις ἐν τῇ Ἀσίᾳ ἐπιγραφόμενας·⁴ 'γυναῖκες
δ' ἐπὶ τῆς κεφαλῆς ἔχουσι χειρόμακτρα.'

88

Hesych.

. . . Τιμαδία·
μικρὰ Τιμάς.⁵

89

Jul. Ep. 60 :

Ἥλθες· κεῖν ἐποίησας· ἔγω δέ σε
μαόμεν, ὃν δ' ἔφλαξας ἔμαν φρένα
καυομένην πόθῳ· χαῖρ' ἄμμι, <χαῖρε>
πόλλα καὶ Φισάρῖθμα τόσῳ χρόνῳ
5 ἀλλάλαν ἀπελείφθην.⁶ — —

¹ see *Proc. Class. Assoc.* 1921 ² Ahr.-Wil.: mss καγγωνων
(repeated after τίμια) ³ Il. 2-3 E; Τίμας cf. 144: εἷς cf.
Il. 15. 402. Od. 6. 175: τε = σε, cf. Hoff. *Gr. Dial.* 2. 13: mss
πορφυρὰ καταυταμενὰ τιμασεῖς ἔπ. Previous lines ran c. g.
Νύκτι τᾷδε σύ μ' εἶσαο, | ὦ χρυσοστέφαν' Ἀφρόδιτ', | ὕναρ
ἀθανάτω τέω πλέκοισα | κρᾶτος ἀμβροσίαν κόμαν, ⁴ mss -νῃ
⁵ E: mss τιμή: cf. Ἐρράδιος, Παλλάδιος ⁶ so E: εὖ ἐπ.
cf. 100 ἔφλαξας = ἔφλεξας cf. Alc. 116, Theocr. 4. 35:
τόσῳ = ὅσῳ: mss ἦλθες καὶ ἐπ. ἦλθες γὰρ δὴ καὶ ἀπὼν
οἷς γράφεις· ἔγω δέ σε μὰ ὤμαν· ἂν δ' ἐφύλαξας ἐ. φ. καιομ.
π. and later χαῖρε δὲ καὶ αὐτὸς ἡμῖν πολλά, καθάπερ ἡ καλὴ
Σ. φησιν, καὶ οὐκ ἰσάριθμα μόνον τῷ χρόνῳ ὃν ἀλλήλων
ἀπελείφθην, ἀλλὰ γὰρ καὶ αἰεὶ χαῖρε: metre cf. 82, 85

SAPPHO

87 To TIMAS

Athenaeus *Doctors at Dinner*: And Sappho, when in the fifth Book of her Lyric Poems she says to Aphrodite:

. . . and hanging on either side thy face the purple handkerchief which Timas sent for thee from Phocaea, a precious gift from a precious giver; ¹

means the handkerchief as an adornment of the head, as is shown also by Hecataeus or the writer, whoever he was, of the book entitled *The Guide to Asia*, in the words 'And the women wear handkerchiefs on their heads.'

88

Hesychius *Glossary*: Timadia:
little Timas

89

Julian *Letter to Iamblichus*:

You are come; it is well; ² I was longing for you, and now you have made my heart to flame up and burn with love. Bless you, I say, thrice bless you, and for just so long as you and I have been parted. ³

¹ prob. the description of a dream, T. having sent the kerchief for S.'s statue of Aphrodite (cf. Rouse *Gk. Votive Offerings* 404, 275, *A.P.* 6. 270, 337, 340), and this being the letter of thanks; there is a pun on *Timas* and *timia* (precious); the previous lines were perh. to this effect (cf. *fr.* 123): 'Last night thou appearedst to me in a dream, O golden-wreathed Aphrodite, plaiting the ambrosial hair of thy immortal head,' ² Jul. inserts 'for come you truly have in your letter, though you are far away' ³ the latter half of the fragment is preserved further on in this adaptation, 'Bless you also, I say, thrice over, as the beautiful S. says, and not only for just so long as you and I have been parted, but rather for ever'

Aristid. 1. 425 [μονωδία ἐπὶ Σμύρνῃ] . . . τὸ ὑπὲρ πάσης τῆς πόλεως ἐστηκὸς γάνος οὐ διαφθεῖρον τὰς ὕψεις, ὥς ἔφη Σαπφώ, ἀλλ' αἰζὼν καὶ στέφον καὶ ἄρδον ἅμα εὐθυμίᾳ· ὑακινθίνῳ μὲν ἄνθει¹ οὐδαμῶς ὅμοιον, ἀλλ' ὅσον οὐδὲν πώποτε γῇ καὶ ἥλιος ἀνθρώποις ἔφηναν.

e. g. ζάφθερον ταῖς ὕψιας γάνος — υ²

Arist. *Rhet.* 2. 23 . . . ἡ ὥσπερ Σαπφώ, ὅτι τὸ ἀποθνήσκειν κακόν· οἱ θεοὶ γὰρ οὕτω κεκρίκασιν· ἀπέθνησκον γὰρ ἄν.

e. g. τὸ θναίσκειν κάκον· οἱ θεοὶ γὰρ οὕτω
| κεκρίκασιν· θάνον κε γάρ.³

Eust. *Op.* 345. 52 τούτους σου τοὺς κατασκόπους οὐ πόρνη κατὰ τὴν ὕμνουμένην Ἰερικουντίαν ἐκείνην τῷ τοῦ ἐμοῦ τόπου καλῷ παρενέριψε, φιλία τις δηλαδὴ πολυρέμβαστος καὶ καλὸν δοκοῦσα, εἴποι ἂν ἡ Σαπφώ, δημόσιον, ἀλλὰ καὶ καθαρά, καὶ κατὰ τὴν παρ' Ἡσίοδῳ Δίκην παρθένος, καὶ <τοῖς>⁴ πολλοῖς ἀνομίλητος.

e. g. ᾧ
| πολυρέμβαστον φιλίαν μέμειξαι
| καὶ κάλον δόκεισαν τὸ δαμόσιον.⁵

Hdn. π.μ.λ. 2. 932. 29 Lentz (for fuller context see 51): ἐφυλαξάμην δὲ διαλέκτους διὰ τόδε· (51)· καί·

Ἄλλα, μὴ κάμπτε στέραν φρένα⁶

¹ from *Od.* 6. 231 ² metre 82: ὕψιας cf. ἄκουαι 2. 12

³ for metre cf. 86: Greg. adds εἴπερ ἦν καλὸν τὸ ἀποθνήσκειν, but the ellipse is idiomatic ⁴ *E* ⁵ metre 82 ⁶ *E*:

στέραν = στερεάν: mss ἄλλαν (see 51) μὴ καμεστεραν φ. (τι over εσ meant to correct to κάμπτι, for wh. cf. Alc. 122. 10)

SAPPHO

90

Aristides *Orations* [praise of Smyrna] . . . the glamour that is upon the whole city, not as Sappho said, blinding the eyes, but magnifying it and wreathing it and moreover watering it with joyfulness,—not indeed 'like a hyacinth flower,' but such as earth and sun never before have shown to men.

e. g. . . . a glamour blinding the eyes

91¹

Aristotle *Rhetoric* Or, as Sappho says:

Death is an ill; the Gods at least think so,
Or else themselves had perished long ago.

92

Eustathius *Opuscula* [a letter]: These spies were introduced into my estate by no harlot like her of Jericho, a friendship I mean of a vagrant sort which deems, as Sappho would say, a public thing beautiful, but a pure one and as virgin as Hesiod's Justice, unapproachable to the many.

e. g. . . . with whom you are mingled in a vagrant
| friendship which deems that beautiful which
| any man may have for the asking.²

93

Herodian *Words without Parallel*: I made the above exception of dialects because of the following examples: (51): and this:

Foolish girl, do not try to bend a stubborn heart.

¹ also in Greg. on Hermog. *Rh. Gr.* 7. 1153 Walz . . . ² prob. ref. to Charaxus and Doricha

LYRA GRAECA

94

Demetr. *Eloc.* 142 (cf. on Sa. 149) πολλὰς δ' ἂν τις καὶ ἄλλας <τοιαύτας>¹ ἐκφέρει χάριτας. γίνονται καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος·

. πτερύγων δ' ὑπακακχέει
 λιγύραν αἰοῖδαν, ὅποτα φλόγι
 <ὃ θέ>ος κατέτα <γάα>ν
 ἐπι<πε>πτάμενος καταύγη . . .

ἢ ἐκ κ.τ.λ.²

95

Zenob. (*Paroem.* 1. 58)

Γέλλως παιδοφιλωτέρα·

ἐπὶ τῶν αἰώρως τελευτησάντων, ἥτοι ἐπὶ τῶν φιλοτέκνων μὲν τρυφῇ <δὲ> διαφθειρόντων αὐτά· Γελλῶ γάρ τις ἦν παρθένος· καὶ ἐπειδὴ αἰώρως ἐτελεύτησε, φασὶν οἱ Λέσβιοι αὐτῆς τὸ φάντασμα ἐπιφοιτᾶν ἐπὶ τὰ παιδία καὶ τοὺς τῶν αἰώρων θανάτους αὐτῇ ἀνατίθεασιν· μέμνηται ταύτης Σαπφώ.

96

Hdn. π.μ.λ. 2. 932. 29 Lentz (after *fr.* 93, where see context) καί·

Ἄβρα δηῦτ' ἐπ' ἄγκ' ἄς πάλαι ἀλλόμαν.³

ἀντὶ τοῦ ἡλλόμην.

97

E.M. 822. 39 ὥϊόν· δεῖ γινώσκειν ὅτι τὸ ῥόν τὸ ἰ έχει, πρῶτον μὲν ὅτι εὖρηται τὸ ἰ κατὰ διάστασιν παρὰ τῇ Σαπφῷ·

Φαῖσι δὴ ποτα Λήδαν ὑακίνθινον
 πεπυκάδμενον ὥϊον
 εὖρην⁴ . . .

¹ Weil ² *E*: καταύγη from καταύγημι cf. ὕρημι 2. 11: for metre of last line cf. Heph. 33: mss ὃ τι ποτ' ἂν φλόγιον καθέταν (καθέτως) ἐπιπτάμενον καταυδείη (ἢ Finckh) ³ *E*: ἄγκα = ἀγκύλας, cf. ἀγκάς, ἀγκάσι: ἀλλόμαν = ἡλεόμην: mss ἄβρα· δεῦτε πάγχης π. ἀ. ⁴ Neue: ποτα Neue: mss ποτέ, ποταμόν

252

SAPPHO

94¹

Demetrius *on Style* : And many similar instances of charm might be adduced. Charm comes also from a form of expression or from a metaphor, as of the cricket :

. . . . and pours down a sweet shrill song from beneath his wings, when the Sun-god illumines the earth with his down-shed ² flame outspread :

or from, etc.

95³

Zenobius *Centuries of Proverbs* :

Fonder of children than Gello ;

a saying used of those who die young, or of those who are lovers of children but spoil them ; for Gello was a girl who died young, and of whom the Lesbians say that her ghost haunts little children, ascribing to her the death of such as die before they are grown up. It occurs in Sappho.

96

Herodian *Words without Parallel* : And :

Lo ! to the soft arms of her whom I had shunned so long [I have come back again] ;⁴

ἀλλόμαν ' shunned ' is for ἡλλόμην.

97⁵

Etymologicum Magnum : ᾠόν 'egg' ; it should be understood that this word has the *i*, first because the *i* is found as a separate syllable in Sappho :

They say that once upon a time Leda found hidden an egg of hyacinthine hue. . . .

¹ inserted by *B* in Alc. 39 (my 161), but cf. Wil. *Herm.* '05 124 : metrical arrangement and emendation doubtful, but cf. 82 ff. ² or perh. in the later sense 'perpendicular' ³ cf. Suid, *E.M.* 795. 9 (Γελῶ), Hesych. Γελῶ and Γελλῶ ⁴ reading doubtful . ⁵ cf. Ath. 2. 57 d, Eust. *Od.* 1686. 49

LYRA GRAEC

98

Ath. 1. 21 b ἔμελε δ' αὐτοῖς καὶ τοῦ κοίμῳ ἀναλαμβάνειν τὴν
ἐσθῆτα καὶ τοὺς μὴ τοῦτο ποιοῦντας ἔσκειπτον. Πλάτων. . . .
Σαπφῶ περὶ Ἀνδρομέδας σκώπτει·

. τίς δὲ
ἄγροιώτις ἄγροιώτιν ἐπεμμένα
σπόλαν <τέον> θαλῦει νόον,
οὐκ ἐπισταμένα τὰ βράκε' ἔλκην ἐπὶ τῷ σφύρων;¹

99

Stob. Fl. 71. 4 [ὅτι ἐν τοῖς γάμοις τὰς τῶν συναρμόνων
ἡλικίας χρὴ σκοπεῖν]· Σαπφούς·²

. . . ἄλλ' ἔων φίλος ἄμμιν
λέχος ἄρνῦσο νεώτερον·³
οὐ γὰρ τλάσομ' ἔγω συνοί-
κην νέῳ ἔσσα⁴ γεραιτέρα.

100

Sch. Pind. O. 2. 96 [ὁ μὲν πλοῦτος ἀρεταῖς δεδαιδαλμένος |
φέρει τῶν τε καὶ τῶν | καιρὸν]· ὁ νοῖς· ὁ δὲ πλοῦτος οὐ μόνος ὢν
καθ' ἑαυτόν, ἀλλὰ καὶ ἀρετῇ κεκοσμημένος, καιρῶς τῶν τε ἑαυτοῦ
ἀγαθῶν καὶ τῆς ἀρετῆς ἀπολαύει, συνετὴν ἔχων τὴν φροντίδα πρὸς
τὸ ἀγρεύειν τὰ καλὰ. τούτων γὰρ τὸ ἕτερον καθ' ἑαυτὸ οὐχ ἡδύ-
ως καὶ Καλλίμαχος (H. in Jon. 95), καὶ ἡ Σαπφώ·

¹ E: cf. A.P. 7. 411 ἄγροιώτιν ὕλαν, Od. 22. 184 σάκος
γέρον, Hesych. θαλύεσθαι· φλέγεσθαι, θαλυσσόμενος· φλεγόμενος·
mss Ath., Eust. τίς δ' ἄγροιώτις (-ώτατος) θέλγει νόον οὐκ
κ.τ.λ., Max. τίς δὲ ἄγροιωτεῖν ἐπεμμένα σπύλῃν· Eust. paraphr.
ποία γυνὴ χωριτικὴ, ἐξωσμένη ἀγροικικώτερον (-ατον?) ἐφέλκεται
ἐραστήν; ² so arr. Weir-Smyth: metre Catull. 61 ³ cf.
νῶν = νόον 86 ⁴ mss ἔσσα, οὔσα, νέ' οὔσα

SAPPHO

98¹

Athenaeus *Doctors at Dinner*: They took pains, too, to put on their clothes neatly, and made fun of those who failed to do so; compare Plato . . . Sappho jests about Andromeda in the words:

. . . And what countrified wench in countrified clothes fires your breast, though she knows not how to draw her gown over her ankles?²

99³

Stobaeus *Anthology* [That in marriage it is well to consider the ages of the parties concerned] . . . Sappho:

. . . But if you love me, choose yourself a younger wife; for I cannot submit to live with one that is younger than I.

100⁴

Scholiast on Pindar ['wealth adorned with virtues brings with it the opportunity for all manner of things']: The meaning is: wealth when it is not alone but decorated with virtue enjoys in season its own benefits and those of virtue, having a spirit naturally apt for the search after what is good. For neither of the two is desirable of itself. Compare Callimachus . . . , and Sappho:

¹ cf. Eust. *Od.* 1916. 49, Philem. 61, Max. Tyr. 24 (18). 9

² i.e. when she sits down

³ cf. *Paroem.* 2. 277

⁴ cf.

Plut. *Nobil.* 5, Sch. Pind. *P.* 5. 1: Plut. has 'high-birth' instead of 'wealth,' perh. rightly (S. was well-born, see p. 143)

LYRA GRAECA

. . . ὁ πλοῦτος<δ'> ἄνευ ἀρέτας
οὐκ ἀσίνης πάροικος.¹
ἀ δὲ κρᾶσις ἀμφοτέρων²
δαιμονίαν ἄκραν ἔχει.³

τοῦτο προσεῖναι τῷ θήρῳ μαρτυρεῖ.

101 εἰς τὰς Χάριτας καὶ τὰς Μούσας

Heph. 56 [π. χοριαμβικοῦ]· τὰ δὲ (περαιοῦται) εἰς τὸν ἀμφίβραχυν ἢ βακχείον· οἶον δίμετρα μὲν . . . , τρίμετρα δὲ . . . , τετράμετρα δὲ, ἃ καὶ συνεχέστερά ἐστιν, οἷα ταυτὶ τὰ Σαφφούς·

Δευτέ νῦν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι.

102

At. Fort. 359 *De Metris Hor.* (6. 301 Keil) ad *Hor. Od.* i. 8 :
Apud Anacreontem (est metrum choriambicum dimetrum catalecticum) ; . . . , Sappho ;

. πάρθενον ἀδύφωνον

103

Heph. 64 [π. ἀντισπαστικοῦ]· τῶν δὲ τετραμέτρων τὸ μὲν καταληκτικὸν καθαρὸν ἐστὶ τὸ τοιοῦτον·

κατθναίσκει, Κυθήρη', ἄβρος Ἀδωνις· τί κε θεῖμεν ;
καττύπτεσθε, κόραι, καὶ κατερεΐκεσθε χίτωνας.⁴

104

Paus. 9. 29. 8 Πάμφως δὲ ὃς Ἀθηναίοις τῶν ὕμνων ἐποίησε τοὺς ἀρχαιοτάτους, οὗτος ἀκμάζοντος ἐπὶ τῷ Λίνῳ τοῦ πένθους Οἰτολίνου ἐκάλεσεν αὐτόν· Σαφῶ δὲ ἡ Λεσβία τοῦ Οἰτολίνου τὸ ὄνομα ἐκ τῶν ἐπῶν τῶν Πάμφω μαθοῦσα, Ἀδωνιν ὀμοῦ καὶ Οἰτολίνον ᾗσε.

¹ cf. 89. 1 : mss Sch. *O.* πλοῦτος, *P.* ὁ πλ., Plut. εὐγένεια : mss Sch. *O.* also ἀγαθὸς σύνοικ.

² *E* : mss ἡ δὲ ἐξ ἀμφοτέρων κρᾶσις

³ *E*, cf. Hesych. δαιμονίαν ἄκραν· μακαρίαν θειοτάτην (so read) : mss εὐδαιμονίας ἔχει τὸ ἄκραν (Plut. om. τό)

⁴ κατερεΐκ. Pauw : mss -ερύκ.

256

SAPPHO

Wealth without worth is no harmless housemate;
but the blending of the two is the top of fortune.

This Pindar declares to be the lot of Theron.

101¹ TO THE GRACES AND THE MUSES

Hephaestion *Handbook of Metre* [on the choriambic]:
Some on the other hand end with an amphibrach or a
bacchius, for example the dimeter , the trimeter
. . . . , and the tetrameter—which is used in longer
sequences—, such as the lines of Sappho beginning

O hither, soft Graces and lovely-tressed Muses.

102

Atilius Fortunatianus *On the Metres of Horace* [Horace's
Lydia, dic per omnes]: In Anacreon we find it (the choriambic
dimeter catalectic): , and in Sappho:

a sweet-voicèd maiden

103²

Hephaestion *Ibid*: Of the (antispastic) tetrameter the pure
catalectic is like this:

The delicate Adonis is dying, Cytherea; what can
we do?

Beat your breasts, maidens, and rend your garments.

104

Pausanias *Description of Greece*: Pamphōs, who composed
the oldest Athenian hymns, called Linus 'Oetolinus' or
'Linus Dead' at the climax of the mourning for him. And
Sappho of Lesbos, having learnt the name of 'Linus Dead'
from the lines of Pamphos, sang of 'Adonis' and 'Linus
Dead' both together.

¹ cf. At. Fort. 259 who read $\nu\ddot{\nu}\nu$ ² ascription based on
Paus. 9. 29. 8 (see below); one of the chorus seems to have
played the Goddess

LYRA GRAECA

105

Poll. 7. 73 [π. λινῶν ἐσθήτων καὶ ἀμοργίνων]· ἐν δὲ τῷ πέμπτῳ τῶν Σαπφoῦς Μελῶν ἔστιν εὐρεῖν·

ἀμφὶ δ' ἄβροις λασίοις· εὖ F' ἐπύκασσε . . . ¹
καὶ φασὶν εἶναι ταῦτα σινδόνια ἐπεστραμμένα.

106

Diogen. (*Paroem.* 1. 279):

Μήτ' ἔμοι μέλι μήτε μελίσσαις· ²
ἐπὶ τῶν μὴ βουλομένων παθεῖν τι φαῦλον μετὰ ἀγαθῶν.

107

Clearch. ap. Ath. 12. 554b [διὰ τί μετὰ χεῖρας ἄνθη . . . φέρομεν;]· . . . ἢ πάντες οἱ ἐρῶντες οἷον ἐκτρυφῶντες ὑπὸ τοῦ πάθους καὶ ὠριαινόμενοι τοῖς ὠραίοις ἀβρύνονται. φυσικὸν γὰρ δὴ τι τὸ τοὺς οἰομένους εἶναι καλοὺς καὶ ὠραίους ἀνθολογεῖν. ὅθεν αἴ τε περὶ τὴν Περσεφόνην ἀνθολογεῖν λέγονται, καὶ Σαπφῶ φησὶν ἰδεῖν ἄνθε' ἀμέργουσιν παῖδ' ἄγαν ἀπαλάν.

e. g. Εὐιδὸν ποτ' ἄνθε' ἀμέρ-
| γοισαν παῖδ' ἄγαν ἀπάλαν ἔγω.

108 πρὸς τὴν θυγατέρα

Max. Tyr. 18. 9 [τίς ἢ Σωκράτους ἐρωτική;]· ἀναίθεται (ὁ Σωκράτης) τῇ Ξανθίππῃ ὁδυρομένην ὅτε ³ ἀπέθνησκεν, ἡ δὲ Σαπφῶ τῇ θυγατρὶ·

οὐ γὰρ θέμις ἐν μοισσοπόλῳ οἰκίᾳ
θρῆνον θέμεν· οὐκ ἄμμι πρέπει τάδε. ⁴

¹ B: mss λασίοις εὖ ἐπύκασε ² mss Diog. μηδὲ μ. μηδὲ
μελίσσα (or -σας), others add ἐμοί ³ ms ὅτι ⁴ μοισσοπόλῳ
Neue: mss μουσσοπόλῳ; θέμεν E, cf. Od. 9. 235: mss εἶναι
(correction of θέμις from above)

SAPPHO

105

Pollux *Vocabulary* [on clothes of Amorgine and other linen]: In the fifth Book of Sappho's Lyric Poems we find:

And wrapped her all about with soft cambric;¹
and they say that this means pieces of close-woven² linen.

106

Diogenian *Centuries of Proverbs*:

I will have neither honey nor bees;³

proverbial of those who will not take the sour with the sweet.

107

Clearchus in Athenaeus *Doctors at Dinner* [why we carry flowers in our hands]: Or else it is that all lovers, waxing wanton with their passion, are melted by the sight of what is ripe and blooming. For it is certainly a thing quite natural that those who believe themselves beautiful and blooming should gather flowers. And that is why Persephone and her companions are described as flower-gathering, and Sappho says that she saw a very beautiful little girl culling flowers.

e. g. I saw one day a-gathering flowers
| The daintiest little maid.

108 TO HER DAUGHTER

Maximus of Tyre *Dissertations* [what was the nature of Socrates' love-affairs]: Socrates chides Xanthippe for weeping when he is about to die, and so does Sappho chide her daughter:

No house that serves the Muse hath room, I wis,
For grief; and so it ill beseemeth this.

¹ or him ² or twisted? ³ i. e. if I can't have the
honey without a sting, I won't have either: cf. *Paroem.* 2. 527,
Tryph. Rhet. Gr. 8. 760 (Walz), who ascribes it to Sappho

Paus. 8. 18. 5 [π. Στυγός]· κεράτινα δὲ καὶ ὀστέϊνα, σίδηρός τε καὶ χαλκός, ἔτι δὲ μόλιβδος καὶ κασσίτερος καὶ ἄργυρος καὶ τὸ ἤλεκτρον ὑπὸ τούτου σήπεται τοῦ ὕδατος· τὸ δὲ αὐτὸ μετάλλοις¹ τοῖς πᾶσι καὶ ὁ χρυσοὺς πέπονθε· καίτοι γε καθαρεύειν γε τὸν χρυσὸν τοῦ ἰοῦ,² ἥ τε ποιητρία μάρτυς ἐστὶν ἡ Λεσβιά καὶ αὐτὸς ὁ χρυσοὺς ἐπιδείκνυσιν. ἔδωκε δ' ἄρα ὁ θεὸς τοῖς μάλιστα ἀπερριμμένοις κρατεῖν τῶν ὑπερηκότων τῇ δόξῃ.

e. g. κόθαρὸς γὰρ ὁ χρῦσος ἴω.³

Sch. Pind. P. 4. 410 [ἄφθιτον στρωμνάν]· ἄφθιτον δὲ αὐτὸ εἶπε καθὼς χρυσοῦν ἦν· ὁ δὲ χρυσοὺς ἀφθαρτός· καὶ ἡ Σαπφώ ὅτι· Διὸς παῖς ὁ χρυσοὺς, κείνον οὐ σῆς οὐδὲ κίς δάπτει, βροτέαν † φρένα κράτιστον φρενῶν. †

e. g. Διὸς γὰρ παῖς ἐστ' ὁ χρῦσος·
 | κῆνον οὐ σέες οὐδὲ κίς
 | δαρδάπτοισ'· ὁ δὲ δάμνεται
 | καὶ φρένων βροτέαν κράτιστον.⁴

Heph. 70 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]· ἐνίοτε δὲ ἐναλλάξ τὰς ἰωνικάς ταῖς τροχαϊκάς παραλαμβάνουσιν, ἀντὶ μὲν τῶν ἰωνικῶν ἔσθ' ὅτε τὰς δευτέρας παιωνικάς παραλαμβάνοντες, ἀντὶ δὲ τῶν ἐξασήμων τροχαϊκῶν ἔσθ' ὅτε τὰς ἐπτασήμους τροχαϊκάς, οἷον·

¹ mss ἐν μ. ² E: mss ὑπὸ τοῦ ἰοῦ ³ metre cf. Heph. 33
⁴ E, cf. Sch. Hes. below: κίς = κίης cf. πόλις Hfm. 541: φρένα incorp. correction of φρένων, βροτέαν being thought accus.: mss δάπτει due to κίς being thought sing.: metre cf. 109: some edd. supposing Sappho-citation lost and comparing Sch. Hes. Op. 428 (τοῦτο καὶ Πίνδαρον οὕτω καλεῖν περι 260

SAPPHO

109

Pausanias *Description of Greece* [the Styx]: Things of horn and of bone, iron and copper, lead and tin and silver and electrum, all are corroded by the water; and gold suffers like the other metals. And yet, that gold remains pure of rust is both declared by the Lesbian poetess and proved by our own experience. It seems that God has given the least-considered of things power over those that are deemed to be of great price.

e. g. For gold is pure of rust.

110

Scholiast on Pindar ['that immortal coverlet,' *i. e.* the Golden Fleece]: He calls it immortal because it was golden; and gold is indestructible; compare Sappho:

e. g. Gold is a child of Zeus; no moth nor worm
| devours it, and it overcomes the strongest of
| mortal hearts. ¹

BOOK VI

111 ²

Hephaestion *Handbook of Metre* [The *Ionicum a majore*]: Sometimes they use ionics alternately with trochaics, in some lines substituting the second paeon for an ionic, and in some employing seven-*'time'* trochaics instead of six-*'time'*, as:

¹ the Scholiast on Hesiod ascribes this to Pindar ² cf. *Paroem. Gr.* 2. 363 (Σαπφούς)

τοῦ χρυσοῦ λέγοντα· κείγον σῆς οὐ κίς δάμναται, ὥς ἄσηπτον
κίς δάπτει, βροτέαν) ascribe Δίος κ.τ.λ. to Pind. (*fr.* 222 Bgk.),
perh. rightly

261

LYRA GRAECA

Δέδυκε μὲν ἃ σέλαννα
καὶ Πλητῆαδες, μέσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὦρα,
ἔγω δὲ μόνα κατεῦδω.

112

Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]· καὶ τρίμετρα βραχυ-
κατάληκτα τὰ καλούμενα Πραξιλλεῖα, ἃ τὴν μὲν πρώτην ἔχει
ἰωνικὴν, τὴν δὲ δευτέραν τροχαϊκὴν, οἷά ἐστι τὰ τοιαῦτα Σαπφoῦς·

πλήρης μὲν ἐφαίνεται ἃ σέλαννα,
αἱ δ' ὥς περὶ βῶμον ἐστάθησαν . . .

113 A and B

Ox. Pap. 220. 9 [π. Ἀνακρεοντείου]· ἐπομέ]νως δὲ καὶ παρα-
πλησίως καὶ τοῦ Πραξιλλεῖου στίχου τεμὼν τις δύο τὰς πρώτας
συνλαβὰς ποιήσει τὸ Ἀνακρεόντειον· καθόλου δὲ ἀπὸ τούτου
πάσας ἀφελὼν τις τὰς ἐκ τῆς πρώτης χώρας παρὰ μίαν βραχεῖαν
ἀποτελέσει τὸ μέτρον ὁμοίως· σκόπει γοῦν τάδε καταλελοιπότα
τὰς πρώτας συνλαβὰς· μεν εφαινεθ α σελανα (112)· ονιαν τε και
υγειαν· σα φυγοιμι παιδες ηβα.

[Εὐδαιμ]ονίαν τε κὺγίειαν¹

[Γῆρας] ζαφύγοιμι, παῖδες· ἦβα¹

114

Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]· τὰ δὲ τρίμετρα ἀκατά-
ληκτα διχῶς συνέθεσαν οἱ Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο ἰωνικῶν καὶ
τροχαϊκῆς ἐποίησαν, οἷον·

¹ E: all three are prob. first lines

SAPPHO

The Moon is gone
And the Pleiads set,
Midnight is nigh;
Time passes on,
And passes; yet
Alone I lie.¹

112

Hephaestion *Handbook of Metre* [The *Ionicum a majore*]:
And there are brachycatalectic trimeters, namely what are
called Praxilleans, which have the first meter ionic and the
second trochaic, such as the following lines of Sappho:

The Moon rose full, and the maidens, taking their
stand about the altar . . . ²

113 A and B

From a Papyrus of about A.D. 100 [on the Anacreontic
metre]: Similarly with the Praxillean, if you cut off its first
two syllables you will make the Anacreontic; or putting it
generally as in the preceding case (of the Phalaecian), you
will make it in like manner if you remove all the first foot³
except one short. Consider the following lines when docked
of their first syllables (—*fr. 112 then*—):

Both happiness and health . . .

I pray I may escape [old age], my children;
youth⁴ . . .

114

Hephaestion *Handbook of Metre* [the *Ionicum a majore*]:
The Aeolic poets made acatalectic trimeters in two ways,
first, of two ionics and a trochaic, as:

¹ Heph. arranges as 2 lines ² S. wrote much in this
metre; cf. *fr. 113* and *Trich. 7* (Heph. 392 Cons.) ³ pre-
sumably — — ⁴ the words 'happiness' and 'old age'
were in the part cut off, and so are not quite certain

LYRA GRAECA

Κρήσσαι νύ ποτ' ὦδ' ἐμμελέως πόδεσσιν
ὠρχηντ' ἀπάλοισ' ἀμφ' ἐρόεντα βῶμον,
πῶας τέρεν ἄνθος μάλακον ματεῖσαι.¹

115 πρὸς Μνησιδίκην

Heph. 69 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]: καὶ τετράμετρα δὲ ἀκατάληκτα διαφόρως συνέθεσαν· ἡ γὰρ τρισὶν ἰωνικαῖς μίαν τροχαϊκὴν τὴν τελευταίαν ἐπήγαγον—καλεῖται δὲ Αἰολικόν, ὅτι Σαπφῶ πολλὰ αὐτῷ ἐχρήσατο—οἶον·

Εὐμορφοτέρα Μνασιδίκη τᾶς ἀπάλας Γυρίνως

116 εἰς Εἰρήνην

Ibid.

Ἀσαροτέρας οὐδαμά ποι Εἰρήνην σέθεν τύχοισα ...²

117 πρὸς Μνησιδίκην

Ath. 15. 674 d [π. στεφάνων]: Αἴσχυλος δὲ . . . σαφῶς φησιν ὅτι ἐπὶ τιμῇ τοῦ Προμηθέως τὸν στέφανον περιτίθειεν τῇ κεφαλῇ, ἀντίποινα τοῦ ἐκείνου δεσμοῦ . . . Σαπφῶ δ' ἀπλούστερον τὴν αἰτίαν ἀποδίδωσιν τοῦ στεφανοῦσθαι ἡμᾶς, λέγουσα τάδε·

σὺ δὲ στεφάνοις, ὦ Δίκη, πέρθεσσ' ἐράταις
φόβαισιν

ὄρπακας ἀνήτοιο συνέρραισ' ἀπάλαισι χέρσιν.³

¹ cf. Alc. 76. 2, Hesych. (after *μανῶν*) *ματεῖ· πατεῖ*, Theocr. 29. 15 ² οὐδ. π. Εἰ.: so Hfm. -E: or *πα* Εἰρ. ? Choer. ad loc.

paraphr. βλαβερωτέρας οὐδαμῶς πού ποτε, Εἰρήνην, σοῦ ἐπιτυχούσα (or -αν) and vouches for εἰρηᾶ: mss Ch. -ἀπα εἰρήνην, ἀπώρανα, Heph. ἀ. πῶρανα, -ἀπ' ὠρανα: Blf. -ἀ πω, ῥαννα (name): τύχοισα: mss also -σαν ³ *περθεσσ(ο) E: mss παρθεσθ'*

SAPPHO

Thus of old did the dainty feet of Cretan maidens
dance pat to the music beside some lovely altar,
pressing the soft smooth bloom of the grass.¹

115² TO MNESIDICÉ

Hephaestion *Handbook of Metre* [the *Ionicum a majore*]:
Moreover they composed acatalectic tetrameters of various
kinds; for either they added a single final trochaic to three
ionics—and this is called Aeolic because Sappho often used
it—as:

Mnasidica, of fairer form than the dainty
Gyrinno

116³ TO PEACE

The Same: And this:

Having never, methinks, found thee more irk-
some, O Peace⁴ . . .

117⁵ TO MNESIDICÉ

Athenaeus *Doctors at Dinner* [on garlands]: Aeschylus . . .
says clearly that our object in putting wreaths on our heads
is to do honour to Prometheus by a sort of requital of his
bonds. . . . But Sappho gives a simpler reason, saying:

. . . But do you, Dica, let your dainty fingers
twine a wreath of anise-sprays and bind your lovely
locks; for it may well be that the blessed Graces,

¹ 1. 3 placed here by Santenius from Heph. 70 ² cf.
Longin. *Prol.* Heph. 3, *Thes. Corn.* Ald. 268 b, *E.M.* 243. 51,
Max. Tyr. 24 (18). 9 ³ cf. *Dikaionmata* (Halle Pap.) 182

⁴ perh. a name cf. Clem. Al. 4. 19. 122, but reading doubtful
without sequel ⁵ cf. Sch. Theocr. 7. 63, Poll. 6. 107

LYRA GRAECA

ταῦάνθεα γὰρ <παρ>πέλεται καὶ Χάριτας
μάκαιρα<ς>
μᾶλλον προτόρην·¹ ἀστεφανώτοισι δ' ἀπυστρέ-
φονται.

ὡς <τὸ> εὐανθέστερον γὰρ καὶ κεχαρισμένον μᾶλλον <ὅν> τοῖς
θεοῖς, παραγγέλλει στεφανοῦσθαι τοὺς θύοντας.

118

Ath. 15. 687 a ὑμεῖς δὲ οἴεσθε τὴν ἀβρότητα χωρὶς ἀρετῆς
ἔχειν τι τερπνόν²; καίτοι Σαπφώ, γυνὴ μὲν πρὸς ἀλήθειαν οὔσα
καὶ ποιητρία, ὅμως ᾗδέσθη τὸ καλὸν τῆς ἀβρότητος ἀφελεῖν,
λέγουσα ὧδε·

ἔγω δὲ
φίλημ' ἀβροσύναν, καὶ μοι τὸ λάμπρον
ἔρος ἀελίῳ καὶ τὸ κάλον λέλογχε·

φανερὸν ποιοῦσα πᾶσιν ὡς ἡ τοῦ ζῆν ἐπιθυμία τὸ λαμπρὸν καὶ τὸ
καλὸν εἶχεν αὐτῇ· ταῦτα δὲ ἐστὶν οἰκεῖα τῆς ἀρετῆς.

119 πρὸς Ἀλκαῖον

Arist. *Rhet.* 1. 9 τὰ γὰρ αἰσχροὶ αἰσχύνονται καὶ λέγοντες
καὶ ποιοῦντες καὶ μέλλοντες, ὥσπερ καὶ Σαπφώ πεποίηκεν εἰπόντος
τοῦ Ἀλκαίου· 'θέλω τι Φείπην ἀλλὰ με κωλύει αἰδώς·'³

αἰ δ' ἦχες ἔσλων ἱμμερον ἢ κάλων
καὶ μὴ τι Φείπην γλῶσσ' ἐκύκα κάκον,
αἰδώς κεν οὐκί σ' ἦχεν ὄππατ',⁴
ἀλλ' ἔλεγες περὶ τῷ δικαίῳ.⁵

¹ *E* (or keep μάκ. as voc.): παρκ. = πάρεστι cf. Soph. *Ant.*
478: mss εὐάνθεα γ. πέλεται κ. Χάριτες μάκαιρα: Fick εὐάνθεα
γ. κ. Μέλεται ('Muses') κ. Χάριτες, μάκαιρα: προτόρην Seid. =
προσορᾶν cf. πρὸς Alc. 156: mss προτόρην: Fick προσόρηντ·

² *E*, see context: mss τρυφερόν from above ³ Alc. fr. 124

⁴ *E*: mss α. κ. σε οὐκ εἶχεν

⁵ *B* = φ ἐδικαίους: mss τῷ
(ὦ, φ) δικαίῳ

SAPPHO

too, are more apt to look with favour on that which is adorned with flowers, whereas they turn away from ail that goes ungarlanded;

for she urges the makers of the sacrifice to wreath their heads on the plea that that which is the more adorned with flowers is the more pleasing to the Gods.

118

Athenaeus Doctors at Dinner: Do you think that delicacy or refinement without virtue is a thing to be desired? Why, Sappho, who was a woman out and out and a poetess, too, hesitated nevertheless to separate refinement from honour, for she says:

. . . But I love delicacy, and the bright and the beautiful belong for me to the desire of the sunlight;¹

making it clear that the desire to live comprehended for her the bright or famous and the beautiful or honourable; and these belong to virtue.

119² To ALCAEUS

Aristotle Rhetoric: For we are ashamed of what is shameful, whether in word or deed or intention; compare Sappho's answer when Alcaeus said, 'I fain would tell you something, but shame restrains me:'

If your desire were of things good or fair, and your tongue were not mixing a draught of ill words, then would not shame possess your eye, but you would make your plea outright.

¹ *pace* Athenaeus, S. probably means physical brightness and beauty; without them life would not be worth living
² cf. Cram. *A.P.* 1. 266. 25 (takes this and Alc. 124 as from an amoeboeic poem of S.)

Ath. 13. 564 d [π. ὄμματα τὰ τῶν ἐρωμένων]· καὶ ἡ Σαπφὼ δὲ πρὸς τὸν ὑπερβαλλόντως θαυμαζόμενον τὴν μορφήν καὶ καλὸν εἶναι νομιζόμενον φησιν·

ὄσταθι κᾶντα <θᾶ με φίλαν> φίλος¹
καὶ τὰν ἐπ' ὄσσοισ' ὀμπέτασον χάριν.

Max. Tyr. 24 (18). 9 καὶ ὅτι περ Σωκράτει οἱ ἀντίτεχνοι, Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος, τοῦτο τῇ Σαπφοῖ Γοργῶ καὶ Ἀνδρομέδᾳ· νῦν μὲν ἐπιτιμᾷ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους. 'Τὸν Ἴωνα χαίρειν' φησὶν ὁ Σωκράτης·

. πόλλα μοι τὰν
πολλυανάκτιδα παῖδα χαίρην²

Σαπφὼ λέγει.

Heph. 72 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]· καὶ ὅλα μὲν οὖν ᾄσματα γέγραπται ἰωνικά, ὥσπερ Ἀλκμᾶνι . . . , Σαπφοῖ δέ·

Τί με Πανδίωνις ὄρραννα χελίδω . . .³;

¹ ὄσταθι = ἀνδσθηθι *E*, cf. Hesych. ὄστασαν: mss στᾶθι: suppl. *E*, cf. 66. 10 and Ath. 460 d for loss of words in Ath.'s quotations ² πολλυ. *E* (λλ Hfm.): mss πολυανάκτιδα: the word-order shows it is an epithet: add. Πολ., Πωλ.

³ *E*: = οὐρανία cf. Hesych. (so read) ὠράνα χελίδω <οὐρανία χελίδων | ὠροφος> ὀροφή (i. e. ἡ ὀρ.) and κόννα· σποδός (i. e. κόνια): mss ὠράνα χελίδων: next line *E* e. g. ὀνίαι (vb.) νέαν πάλιν ὠραν ἐπάγοισα;

SAPPHO

120

Athenaeus *Doctors at Dinner* [on the eyes of lovers]: And Sappho, too, says to the man exceedingly admired for his good looks:

Stand up, look me in the face as friend to friend,
and unveil the charm that is in your eyes.

121

Maximus of Tyre *Dissertations*: And what his rivals Prodicus and Gorgias and Thrasymachus were to Socrates, that were Gorgo and Andromeda to Sappho. At one time she chides these rivals, at another she refutes them in argument and uses the very same forms of irony that Socrates does. For instance, Socrates [as an opening to a discussion in which he refutes him] says 'A very good day to Master Ion,'¹ and Sappho [in similar circumstances] begins:

A very good day to a daughter of very many
kings.

122

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: And indeed whole poems have been written in ionics, for instance Alcman's . . . , and Sappho's:

Why does the heavenly swallow, daughter of
Pandion [vex] me . . . ?²

¹ Plat. *Ion* 530 a: the syntax suggests formality ran perh. thus: 'by bringing in the new season?' S. wrote much in this metre, cf. Trich. 8 (Heph. 395 Cons.)

LYRA GRAECA

123

Heph. 74 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]· τῶν δὲ τριμέτρων τὸ μὲν ἀκατάληκτον·

Διελεξάμαν ὄναρ Κυπρογενήα.¹
παρὰ τῇ Σαπφοῖ . . .

124

Apoll. Pron. 66. 3 ἐμέθεν· πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν·
. ἔμεθεν δ' ἔχεισθα λάθαν.

125, 126

Heph. 87 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]· ἀνακλωμένου δὲ ὄντος αὐτοῦ, προταχθεῖσα ἱαμβικὴ ἐξάσημος ἢ ἐπτάσημος ποιεῖ τὸ τοιοῦτον, οἷον παρὰ Σαπφοῖ·

Ἐχει μὲν Ἀνδρομέδα κάλαν ἀμοίβαν . . .

Ψάπφοι, τί τὰν πολύολβον Ἀφροδίταν
[ἀτίμασας ;]²

Z'

127

Ibid. 89 [π. ἀσυναρτήτων]· δύναται δὲ καὶ εἰς τρίκουν ἀναπαι-
στικὸν³ διαιρεῖσθαι, εἰ ἀπὸ σπονδείου ἄρχοιτο, οἷον τὸ Σαπφοῦς·

αὐτὰ δὲ σύ, Καλλιόπα ≈ — υ — υ — υ — υ,
τοῦ προσοδιακοῦ ὅν καὶ τοῦτο εἶδος.

¹ *E*: mss ζαελ., προσελ., the former a metrical emendation of a hyper-aeolising ζαλ. (ζά and διά were both Aeol.): Ahr. ζὰ δ' ἐλ. (but δέ is out of place in an obvious first line)

² *E*, e. g. ³ Hense: mss τρίτον ἀνάπαιστον

SAPPHO

123¹

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: Of the trimeters the acatalectic is exemplified by:

I dreamt that I talked with the Cyprus-born;
in Sappho.

124

Apollonius *Pronouns*: ἐμέθεν 'of me'; it occurs frequently in the Aeolic writers; compare

. . . and forgettest me.

125, 126

Hephaestion *Handbook of Metre*: But when the ionic is 'broken' or 'impure,'² an iambic meter of six or seven 'times' precedes it giving the following result, as in Sappho:

Andromeda has driven a fine bargain;
and:

Why, Sappho, [do you disdain] Aphrodite of the
many blessings?

Book VII

127

The Same [metres combining two 'heterogeneous' parts]: And it (the earlier half of a certain 'heterogeneous' line) can also be divided as a three-foot anapaestic, if it begins with a spondee, as in Sappho's:

And thou thyself, Calliope . . . ,
this, too, being a form of the prosodiac.

¹ cf. Sch. Heph.

² e. g. πολυόλβον below

LYRA GRAECA

128

Et. Mag. 250. 10 δαύω· τὸ κοιμῶμαι· Σαπφώ·

Δαύοις ἀπάλας ἐτάρας ἐν στήθεσιν — — ¹

λέγει δὲ Ἑρωδιανός, ὅτι ἀπαξ κεῖται ἡ λέξις παρὰ Σαπφοῦ.

129 εἰς τὰς Μούσας

Heph. 106 [π. ἀσυναρτήτων]· καὶ τὸ ἐξ ἰθυφαλλικῶν δύο ἡ Σαπφὴ πεποίηκε·

Δεῦρο δηῦτε, Μοῖσαι, χρύσιον λίποισαι
[δῶμα] ²

130 πρὸς Κλῆϊν

Ibid. 98 ἄλλο ἀσυνάρτητον ὁμοίως κατὰ τὴν πρώτην ἀντι-
πάθειαν, ἐκ τροχαϊκοῦ διμέτρου ἀκαταλήκτου καὶ ἱαμβικοῦ ἐφθμι-
μεροῦς, ὅπερ ἐὰν παραλλάξῃ τὴν τομὴν, γίγνεται τροχαϊκὸν
προκαταληκτικόν·

Ἔστι μοι κάλα πάϊς χρυσίοισιν ἀνθέμοισιν
ἐμφέρην ἔχοισα μόρφαν, Κλεῦις ἀγαπάτα,³
ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν παῖσαν οὐδ' ἐράνναν
[Λέσβον ἀγρέην κε] ⁴

τούτων δὲ τὸ μὲν δεύτερον δηλὸν ἐστὶν ἀπὸ τῆς τομῆς ὅτι οὕτως
συγκεῖται ὡς προεῖρηται, ἐκ τοῦ τροχαϊκοῦ διμέτρου ἀκατα-
λήκτου καὶ τοῦ ἐφθμιμεροῦς ἱαμβικοῦ, τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβῆς
ἔχειν τὴν τομὴν, ἐγένετο προκαταληκτικόν, ἐκ τροχαϊκοῦ ἐφθμι-
μεροῦς, 'ἔστι μοι κάλα πάϊς,' καὶ διμέτρου ἀκαταλήκτου τοῦ
'χρυσίοισιν ἀνθέμοισιν' τὸ δὲ τρίτον ἐξ ὑπερκαταλήκτου, 'ἀντὶ
τᾶς ἔγω οὐδὲ Λυδίαν,' καὶ βραχυκαταλήκτου, 'πάσαν οὐδ' ἐράνναν.'

¹ δαύοισ(α)? *B* ² *E*, *c. g.* ³ *mss* Κλεῖς, but *H.* apparently
read Κλέειν or Κλέειν: prob. abbrev. for some compound of
κλέω with alternative form Κλείς or Κλείς (so 82) ⁴ Λέσ.
B, cf. *Mosch.* 3. 89: ἀγ. *E c. g.*, opt. of ἀγρημι, cf. *Eur. H.F.*
643

SAPPHO

128

Etymologicum Magnum: δαίω 'I sleep'; Sappho:

May you sleep in the bosom of a tender comrade . . .

And Herodian says that the word occurs once in Sappho.

129 To THE MUSES

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: And the line which is composed of two ithyphallics is used by Sappho:

O come hither, ye Muses, from your golden [house] . . .

130¹ To CLEÏS

The Same: Another kind of 'unconnectable' line which similarly involves the first 'antipathy,' is formed from a trochaic dimeter acatalectic and an iambic of three feet and a half which by a shifting of the caesura becomes a trochaic procatalectic:

I have a pretty little daughter who looks like a golden flower, my darling Cleïs, for whom I would not take all Lydia, nay nor lovely [Lesbos].

Of these lines, the second is shown by the caesura to be composed, as I have said, of the trochaic dimeter acatalectic and the iambic of three feet and a half; the first, having the caesura a syllable earlier, becomes procatalectic, composed of a trochaic of three feet and a half, 'ἔστι μοι κάλα παῖς,' and a dimeter acatalectic, 'χρυσίοισιν ἀνθέμοισιν'; while the third consists of a hypercatalectic trochaic, 'ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν,' and a brachycatalectic, 'πάσαν οὐδ' ἐράνναν.'

¹ cf. Sch. Heph: the ancient metrists made ΚΛ. υ - υ, reading 8 stresses with 'rests' after παῖς, μόρφαν, and Λυδίαν; edd. who suppose them wrong read 7 stresses and no rests, taking χρ. as 3 syll., Κλεῦις and Λύδ. as 2

LYRA GRAECA

131

Sch. Ar. *Plut.* 729 ἡμιτύβιον ἀντὶ τοῦ σουδάριον, ῥάκος
ἡμιτριβὲς λινοῦν τι οἷον ἐκμαγεῖον, καὶ Σαπφώ·

ἡμιτύβιον στέλασσον.¹

ἢ δίκροσσον φακίολιον.

132

E.M. 759. 35 οἱ μέντοι Αἰολεῖς φασὶ

Τίοισιν ὀφθάλμοισιν . . . ;

ὡς παρὰ Σαπφοῖ.

133

Dem. *Eloc.* 164 τὸ μὲν γὰρ εὖχαρι μετὰ κόσμου ἐκφέρεται καὶ
δι' ὀνομάτων καλῶν ἃ μάλιστα ποιεῖ τὰς χάριτας, οἷον τό·

Ποικίλλεται μὲν γαῖα πολυστέφανος.

134

Arist. *Eth. Nic.* 1149 b 15 ἢ δ' ἐπιθυμία; καθάπερ τὴν
'Αφροδίτην φασί·

ἑολοπλόκας γὰρ Κυπρογένεος πρόπολον²

¹ Hemst.-*E* (cf. 17): mss σταλάσσων ² δολοπλόκας: cf.
l. 2: Κυπρογένεος πρόπολον *B* from Hesych. Κ. π.· προαγωγόν:
mss Κυπρογενοῦς without πρόπολον

SAPPHO

131

Scholiast. on Aristophanes *ἡμιτέβιον*: equivalent to *sudarium*, a half-worn linen cloth like a dishclout, compare Sappho:

. . . a dripping clout;

or a two-fringed bandage.

132

Etymologicum Magnum: The Aeolic writers, however, (using *τίσις* for *τίσι*) say:

With what eyes . . . ?¹

as it is in Sappho.

133

Demetrius *On Style*: Charm is produced along with ornament and by means of beautiful words most conducive to that effect; compare:

The many-garlanded earth puts on her broidery.

134

Aristotle *Nicomachean Ethics*: But desire is cunning, as they say of Aphrodite:

for the servant of the wile-weaving Cyprus-born . . .²

¹ *e. g.* 'with what eyes will you look at me?' *i. e.* 'how will you be able to look me in the face?' ² Persuasion; cf. *fr.* 33: this and the previous frag. prob. from the same poem are claimed for S. by Wil.

LYRA GRAECA

135

Heph. 65 [π. ἀντισπαστικοῦ]: ἔστι δὲ πυκνὸν καὶ τὸ τὴν δευτέραν μόνην ἀντισπαστικὴν ἔχον (τετράμετρον), ᾧ μέτρῳ ἔγραψαν ἄσματα· καὶ Σαπφῶ¹ ἐπὶ τέλους τοῦ ἐβδόμου·

Γλύκη μαῖτερ, οὗ τοι δύναμαι κρέκην τὸν ἴστον
πόθῳ δάμεισα παῖδος βραδίνῳ δι' Ἀφροδίταν.²

H'

136

Mar. Plot. *de Metr.* (6. 517 Keil): Hymenaicum dimetrum dactylicum Sapphicum monoschematistum est; semper enim duobus dactylis constat:

τεσσαραμήνιον³
ὦ τὸν Ἀδώνιον.⁴

137

Plut. *de Coh. Ira* 7 καὶ παρὰ πότον μὲν ὁ σιωπῶν ἐπαχθὴς τοῖς συνοῦσι καὶ φορτικός, ἐν ὀργῇ δὲ σεμνότερον οὐδὲν ἡσυχίας, ὡς ἡ Σαπφῶ παραινεῖ·

σκιδναμένας ἐν στήθεσιν ὄργας
γλῶσσαν μαψυλάκαν πεφύλαχθε.⁵

138

Sch. Soph. *El.* 149 (= Suid. ἀηδών): τὸ δὲ Διὸς ἄγγελος (ἡ ἀηδών) ὅτι τὸ ἔαρ σημαίνει, καὶ Σαπφῶ·

ἦρος ἄγγελος ἱμμερόφωνος ἀηδῶ⁶

¹ E: mss ἔγραψαν ἄσματα καὶ Σ. τέλους τ. B: mss τῆς τοῦ, τε του, τοῦ, τῆς ² βραδίνῳ B, cf. Theocr. 10. 24: mss -αν ³ reading doubtful, but context shows lines belong together: E, cf. τεσσαράβριος: mss indicate τεσσαρμηνηῶν 'four times wedded' or 'to whom we cry Hymenaeus four times' but?: mss νεσσερμηνιον, νεσσερειαηνιον ⁴ cf. Bek. *An.* 346 ⁵ Volg. -B, cf. Pind. *N.* 7. 105: mss πεφυλάχθαι (Plut.'s adaptation) γ. μαψυλάκταν ⁶ E (or voc. as Sapphic?): mss -δών, cf. Sch. Soph. *Al.* 628, Küster on Suid.

SAPPHO

135¹

Hephaestion *Handbook of Metre* [on the antispast]: A frequent type (of tetrameter) has only its second meter antispastic, a measure in which they wrote whole poems; for instance Sappho at the end of her Seventh Book:

Sweet mother, I truly cannot weave my web; for I am o'erwhelmed through Aphrodite with love of a slender youth.

Book VIII²

136

Marius Plotius *Metre*: The hymenaic dactylic dimeter of Sappho is monoschematist (*i. e.* all lines scan alike); for it always consists of two dactyls:

Woe for him of the four months' sojourn, woe for Adonis!³

137

Plutarch on *Restraining Anger*: A man who is silent over his wine is a burden to the company and a boor, whereas in anger there is nothing more dignified than tranquillity; compare the advice of Sappho:

When anger swells in the heart, restrain the idly-barking tongue.

138

Scholiast on Sophocles: The phrase 'messenger of Zeus' is used (of the nightingale) because she is a sign of the spring; compare Sappho:

the lovely-voiced harbinger of Spring, the nightingale.⁴

¹ cf. *E.M.* 506. 1, *E.G.* 316. 35, Zonar. 1190 ² for S.'s dactylic hexameters cf. Terent. Maur. 2157 ³ A. lived 4 months of the year alone, 4 with Persephone, and 4 with Aphrodite ⁴ in Soph. ἄγγελος means 'messenger sent by' Zeus, in Sappho 'announcer of' Spring

LYRA GRAECA

139

Ath. 2. 54 f ἐρέβινθοι . . . Σαπφώ·

χρύσειοι <δ'> ἐρέβινθοι ἐπ' αἰόνων ἐφύοντο.

140

Ibid. 13. 571 d: (fr. 12) καὶ ἔτι·

Λάττω καὶ Νιόβα μάλα μὲν φίλαι ἦσαν
ἔταιραι . . .¹

141

Apoll. Pron. 99. 17 καὶ σὺν τῷ α λέγεται (ἡ σφίν) παρ'
Αἰολεῦσιν·

. . . ὅτα πᾶννυχος ἄσφι κατὰγρει
[ὄππατ' ἄωρος]² . . .

141 A

Et. Mag. 117. 14 ὄρος καὶ ἄωρος, κατὰ πλεονασμὸν τοῦ α
μὴδὲν πλέον σημαίνοντος· ὄρος γὰρ ὁ ὕπνος· Καλλίμαχος· . . .
καὶ Σαπφώ·

. . . ὀφθαλμοῖς δὲ μέλαις χύτο νύκτος ἄωρος.³

142

Hdn. 2. 187. 16 (= E.M. 662. 32) πέπταμαι· ἐκ τοῦ ἱπτημι
γίνεται ὁ παθητικὸς παρακείμενος ἔπταμαι ἔπτασαι ἔπταται καὶ
πλεονασμῷ τοῦ π πέπταμαι Αἰολικῶς. οἱ γὰρ Αἰολεῖς εἰώθασι
προστιθεῖναι σύμφωνον, ὥσπερ τὸ ἐπτερύγωμαι πεπτερύγωμαι οἶον·

ὥς δὲ πᾶις πεδὰ μάτερα πεπτερύγωμαι.

¹ cf. 168 ² E, cf. 141 A and καθαιώε· ³ miss χύτ' ἄ.,
νυκτὸς ἄ. (Cod. Aug. καὶ Σ. νυκτὸς ἄωρον)

SAPPHO

139¹

Athenaeus *Doctors at Dinner* [among instances of ἐρέβινθος 'pulse']: Compare Sappho:

And golden pulses grew upon the shore.

140

The Same: (*fr.* 12) and again:

Though Leto and Niobe were very dear comrades, . . .²

141

Apollonius *Pronouns*: And σφιν 'to them' is used in Aeolic with *a* before it; compare

. when night-long [sleep] closes their [eyes]

141 A³

Etymologicum Magnum: ὄρος and, with pleonastic *a*, ἄωρος; for ὄρος means 'sleep'; compare Callimachus: ; and Sappho:

and night's black slumber was shed upon [their] eyes.

142

Herodian *On Inflections* πέπταμαι 'I have flown': the verb ἵπτημι has a perfect passive ἔπτασαι ἔπταται, and with a pleonastic π in Aeolic πέπταμαι. For the Aeolians add a consonant, as πεπτερύγωμαι for ἔπτερύγωμαι; compare

and I have flown [to you] like a child to its mother.⁴

¹ cf. Eust. 948. 44
ap. Tittm. Zonar. cxxiv
Cor. 638

² prob. sarcastic
³ cf. Cod. Aug.
⁴ cf. Sch. *ad loc.*, Zon. 1540, Greg.

LYRA GRAECA

143 εἰς παῖδα ἀνώννυμον

Anth. Pal. 6. 269 ὡς Σαπφούς.¹

Παῖς ἔτ' ἄφωνος ἔοισα τόρ' ἐννέπω αἶ τις
ἔρηται²

φώναν ἀκαμάταν κατθεμένα πρὸ πόδων·
Αἰθοπία με κόρα Λάτως ὀνέθηκεν Ἀρίστω³

Ἑρμοκλειταία τῷ Σαῦναϊάδα⁴

5 σὰ πρόπολος, δέσποινα γυναικῶν· ἂ σὺ
χάρεϊσα

πρόφρων ἀμμετέραν ἐκλέϊσον γενίαν.

144 εἰς Τιμάδα

Ibid. 7. 489 (*Plan.* p. 229)· Σαπφούς· εἰς Τιμάδα ὁμοίως πρὸ
γάμου τελευτήσασαν·

Τίμαδος ἄδε κόνις,⁵ τὰν δὴ πρὸ γάμοιο θάνοισαν
δέξατο Φερσεφόνας κυάνιος θάλαμος,

ἃς καὶ ἀπυφθιμένας⁶ παῖσαι νεόθαγι σιδάρῳ⁷

ἄλικες ἱμμέρταν κρᾶτος ἔθεντο κόμαν.

145⁸ εἰς Πελάγωνα

Ibid. 7. 505 (*Plan.* p. 196)· εἰς Πελάγωνα Σαπφούς·

Τῷ γρίππει Πελάγωνι πάτηρ ἐπέθηκε Μένισκος
κύρτον καὶ κώπαν, μνᾶμα κακοζοίας.⁹

¹ Schol. εἰς τὸ ἀντιβόλον οὐ κεῖται τοῦ κυροῦ Μιχαηλοῦ πόθεν
οὖν ἐγράφη οὐκ οἶδα ² παῖς ἔτ' d'Orv. : ms παῖδες : τορ(ά)
Paton : ms τετ' : d'Orv. τὰδ' ³ Bent. : ms Ἀριστα (Paus.
1. 29. 2 apparently read wrongly Ἀρίστα, unless we read
there with Wel. -B ἔπη τὰ Πίμφω for ἐ. τ. Σαπφούς, cf. Paus.
8. 35. 8) ⁴ d'Orv. -B, cf. Hfm 588 : ms Ἑρμοκλείταο τῷ Σαῦν
αἰάδα ⁵ perh. Τιμαδί' E, cf. 88 and *Proc. Class. Assoc.* 1921
⁶ perh. ἀπυθι φθ. E, cf. 87 and Hesych. ἀποθεν, but see *Il.* 5.
62 : mss καὶ ἀπὸ φθ. ⁷ *Plan.* 2nd hand νεοθηγεί χαλκῷ, but
cf. *A.P.* 7. 181 ⁸ cf. *Od.* 12. 14 ⁹ Scal. : mss κακοζωᾶς

SAPPHO

143 ON A NAMELESS INFANT

Palatine Anthology: Ascribed to Sappho:¹

I am a little maid who cannot talk, but yet, if I am asked a question, I say plain enough with the voice that never wearies of speech at my feet: 'I was dedicated to the Aethopian Child of Leto by Aristo daughter of Hermocleitus son of Saunaïdas, a ministrant, thou Lady of women, of thine; to whom in gratitude bound be thou gracious, and give our family good fame.'

144 ON TIMAS

The Same: Sappho, on Timas who in like manner died before her marriage:

This is the dust of Timas,² who was received into Persephone's black chamber all unwed, and for whose death³ all her fair companions took knife and shore the lovely hair of their heads.

145⁴ ON PELAGON

The Same: on Pelagon, Sappho:

To the fisherman Pelagon his father Meniscus has put up a fishing-basket and an oar as a memorial of his hard life.

¹ ascription doubtful; note in the ms 'not in Michael's copy, so I do not know its origin'; inscribed on the base of a statue of a nameless baby-girl dedicated to Artemis as a thank-offering for her birth by her mother a priestess of Artemis ² perh. 'this dust is little Timas' ³ or perh. 'though she died so far away' (at Phocaea?) cf. 87

⁴ ascription doubtful

Θ'

ΕΠΙΘΑΛΑΜΙΑ

146

Ath. 10. 425 c (cf. 11. 475 a)· τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες ἱστοροῦσι τὴν Ἀρμονίαν. . . . Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει αὐτῶν οἰνοχόον (Alc. 5), ὡς καὶ Σαπφῶ λέγουσα.¹

κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,
Ἑρμαῖς δ' ἔλεν ὄλπιν² θέοισ' οἰνοχόησαι.
κῆνοι δ' ἄρα πάντες καρχήσι' ὄνηχον³
κάλειβον, ἀράσαντο δὲ πάμπαν ἔσλα γάμβρῳ.⁴

147⁵

Him. Or. 1. 20 εἰ δὲ καὶ ψδῆς ἐδέησεν, ἔδωκα ἂν καὶ μέλος τοῖ' νδε· Νύμφα ῥοδέων ἐρώτων βρύουσα, νύμφα Παφίης ἄγαλμα κάλλιστον, ἴθι πρὸς εὐνήν, ἴθι πρὸς λέχος, μείλιχα παίζουσα, γλυκεῖα νυμφίῳ. Ἑσπερός σ' ἐκοῦσαν ἄγοι, ἀργυρόθρονον ζυγίαν Ἦραν θαυμάζουσιν.

c. g. ὦ βρύοισ' ἔρων βροδίῳ
νύμφα, τᾶς Παφίας ἀνάσ-
σας ἄγαλμα κάλλιστον,

πρὸς εὐναν ἴθι, πρὸς λέχος,
ὥτε μέλλιχα παῖσεαι
παίγνα γλύκη γάμβρῳ.

Ἑσπερος δ' ἐκοῖσαν ἄγοι σ'
ἀργυρόθρονον ζυγίαν
Ἦραν θαυμανέοισαν.

¹ Il. 3, 4 ap. Ath. 11 μνημονεύει δὲ τῶν καρχησίων καὶ Σαπφῶ

SAPPHO

Book IX

EPITHALAMIES ¹

146

Athenaeus *Doctors at Dinner*: According to some accounts the wine-bearer of the Gods was Harmonia. . . . But Alcaeus makes Hermes also their wine-bearer, as indeed Sappho does in the following passage:

There stood a mixing-bowl of ambrosia ready mixed, and Hermes took the wine-jug to pour out for the Gods. And then they all took up the beakers, and pouring a libation wished all manner of good luck to the bridegroom.²

147

Himerius *Epithalamy of Severus*: And if an ode were needed I should give such a song as this: Bride that teemest with rosy desires, bride the fairest ornament of the Queen of Paphos, hie thee to bed, hie thee to the couch whereon thou must sweetly sport in gentle wise with thy bridegroom. And may the Star of Eve lead thee full willingly to the place where thou shalt marvel at the silver-throned Lady of Wedlock.³

¹ in grouping these here regardless of metre we perh. confuse two ancient editions; cf. 162 and on 48 ² ll. 3, 4 (not quite certainly to be joined directly to 2) from Ath. 'Sappho, too, mentions this kind of cup in the lines: And then' etc.: cf. Macr. 5. 21. 6, Ath. 2. 39 a, 5. 192 c, Eust. *Od.* 1633. 1, *Il.* 1205. 18 ³ the context points to Sappho as H.'s original

ἐν τούτοις κῆνοι κ.τ.λ. ² mss also ἔρπιν ³ ἔννηχον Hfm.
-Ε: mss ἔχον, ἔσχον ⁴ mss τῷ γ. ⁵ E.g.: the voc.
form νύμφα, and the metre of H.'s last sentence show that
we are very near S.'s own words: παῖγνα i.e. παίγνια cf.
χρυσότρεπα: θανυ. fut. of θαυμάζω: metre Catull. 61

283

LYRA GRAECA

148¹

Demetr. *Eloc.* 148, 146 ἔστι δὲ τις ἰδίως χάρις Σαπφικὴ ἐκ μεταβολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ ὥσπερ μετανοήσῃ οἶον·

Ἰψοὶ δὴ τὸ μέλαθρον²
 Ὕμνηαον,
 ἄερρατε, τέκτονες ἄνδρες,
 Ὕμνηαον·
 Ὡ γάμβρος Φίσσος Ἀρενῆ,³
 <Ὕμνηαον,>
 ἄνδρος μεγάλῳ πόλῳ μείζων,
 <Ὕμνηαον,>
 πέρροχος ὥς ὅτ' αἰοῖδος
 10 <Ὕμνηαον,>
 ὁ Λέσβιος ἀλλοδάποισιν,
 <Ὕμνηαον·>

ὥσπερ ἐπιλαμβανομένη ἑαυτῆς ὅτι ἀδυνάτῃ ἐχρήσατο ὑπερβολῇ καὶ ὅτι οὐδεὶς τῷ Ἀρηΐ ἴσος ἐστὶ.

149⁴

Ibid. 141 χαριεντίζεται δὲ ποτε (ἢ Σαπφῷ) καὶ ἐξ ἀναφορᾶς, ὥς ἐπὶ τοῦ Ἑσπέρου·

Ἑσπερε πάντα φέρων,⁵ ὅσα φαίνολις ἐσκέδασ'
 αὖτως,

¹ 9-11 placed here from Demetr. *El.* 146 ἐκ δὲ παραβολῆς καὶ ἐπὶ τοῦ ἐξέχοντος ἄνδρος ἢ Σ. φησι· Περρ. κ.τ.λ. ἐνταῦθα γὰρ χάριν ἐποίησεν ἡ παραβολὴ μᾶλλον ἢ μέγεθος Bent. -*E.*
² (1-8) cf. Heph. 132 where read μεσσυμνικόν ³ so Hfm. : mss γ. ἔρχεται (εἰσέρχεται) ἴσ. Ἀ. ⁴ so arranged by Wil.
⁵ mss also φέρεις

SAPPHO

148

Demetrius *On Style*: And there is a charm peculiarly Sapphic in metabole or change, when having said something she turns round and, as it were, changes her mind, for instance:

Up with the rafters high,
*Ho for the wedding!*¹
 Raise them high, ye joiners,
Ho for the wedding!
 The bridegroom's as tall as Ares,
Ho for the wedding!
 Far taller than a tall man,
Ho for the wedding!
 Towering as the Lesbian poet
Ho for the wedding!
 Over the poets of other lands,
Ho for the wedding!

as it were interrupting herself because she has used an impossible hyperbole, no one really being as tall as Ares.

149²

The Same: Sometimes, too, Sappho derives charm from anaphora or repetition, as in this passage, of the *Evening Star*:

Evening Star that bringest back all that lightsome
 Dawn hath scattered afar, thou bringest the sheep,

¹ the refrain, omitted by Dem., occurs in Heph., who quotes ll. 1-5 to illustrate the 'intervening' refrain: ll. 9-11 from Dem. *El.* 146 'by comparison, moreover, S. says of the very tall man "Towering, etc."; for the comparison there conveys charm rather than a sense of size' ² cf. *E.M.* *Vet.* 129, *E.M.* 174. 43, *E.G.* 212. 43, 446. 3, Sch. Eur. *Or.* 1260, Cram. *A.O.* 2. 444. 17

285

LYRA GRAECA

φέρεις δῖν,

φέρεις αἶγα, φέρεις ἀπὺ Fὸν μάτερι παιῖδα.¹

καὶ γὰρ ἐνταῦθα ἡ χάρις ἐστὶν ἐκ τῆς λέξεως τῆς φέρεις ἐπὶ τὸ αὐτὸ ἀναφερομένης.

150

Sch. Hermog. π. ιδεῶν l. 1. *Rhet. Gr.* (7. 883 Walz). αἱ μὲν γὰρ τῶν ιδεῶν μονοειδεῖς ἔχουσι τὰς ἐννοίας, ὡς ἡ καθαρότης, αἱ δὲ καὶ μέχρι τριῶν καὶ τεττάρων προέρχονται τρόπων, ὡς ἡ σεμνότης καὶ εἴ τινες ἕτεροι ταύτῃ ὅμοιοι, ὡς αἱ ἱστορικαί· καὶ γὰρ αὗται διὰ τὸν χρόνον πλησιάζουσι ταῖς μυθικαῖς, ὡς καὶ Θουκυδίδης φησὶ· καὶ δοῖν τὰ ταῖς αἰσθήσεσιν ἡδέα ἐκφράζουσιν, ὕψει, ἀκοῇ, ὁσφρήσει, γεύσει, ἀφῇ, ὡς Ὅμηρος· (*Il.* 8. 377–8)· καὶ Σαπφώ· (4)· καί·

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕσδῳ
ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπῃες.
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπί-
κεσθαι·

καὶ Θεόκριτος· (8. 78) καί· (3. 54).

151

Demetr. *Eloc.* 106 τὸ δὲ ἐπιφώνημα καλούμενον ὀρίζοιτο μὲν ἂν τις λέξιν ἐπικοσμοῦσαν· ἔστι δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις· τῆς γὰρ λέξεως ἡ μὲν ὑπηρετεῖ, ἡ δὲ ἐπικοσμεῖ. ὑπηρετεῖ μὲν ἡ τοιάδε· οἶαν . . . καταστείβοισι· ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον τό· χάμαι . . . ἄνθη. ἐπενήνεγκται τοῦτο τοῖς προλελεγμένοις² κόσμος σαφῶς καὶ κάλλος . . . καὶ καθόλου τὸ ἐπιφώνημα τοῖς τῶν πλουσίων ἔοικεν ἐπιδείγμασιν, γείσοις λέγω καὶ τριγλύφοις καὶ πορφύραις πλατελαῖς· οἶον γὰρ τι καὶ αὐτὸ τοῦ ἐν λόγοις πλούτου σημεῖόν ἐστιν.

¹ ἀπὺ Fὸν E (or print FFὸν?) cf. Theocr. 12. 33, *Ad.* 32, Hom. ἀπὸ ἔθεν, ἀπὸ ἔο, πόσει φ, and for metre Alc. 112 B: mss ἄποιον (Dem. om.) ² Finckh: mss προενηνεγ.

¹ the sequel was prob. 'Even so to-night bring thou home
286

SAPPHO

thou bringest the goat, thou bringest her child home
to the mother ;¹

here the charm lies in the repetition of the word 'bringest.'

150

Scholiast on Hermogenes *Kinds of Style*: For some kinds of style express but one sort of idea, for instance the pure or simple kind; others two, three, or even four, for instance the noble and those which resemble it, such as the kinds used by historians—which, indeed, as Thucydides says, approximate to those employed by mythographers because they are concerned with chronology—, or such as give pleasure to the senses, sight, hearing, smell, taste, touch, as Homer: (*Iliad* 347 f); or Sappho: (4); and:

Like the pippin blushing high
On the tree-top beneath the sky,
Where the pickers forgot it—nay,
Could not reach it so far away ;²

or Theocritus: (8. 78) and: (3. 54).

151

Demetrius *On Style*: The so-called epiphoneme may be defined as a phrase which adds adornment, and it is supreme as an elevator of style. It should be remembered that a phrase either aids the sense or adorns it. For instance, the sense is aided by such a phrase as 'Like the hyacinth' etc. while it is adorned by the words which follow, 'and it still blooms' etc. The addition thus made to the foregoing sentence is clearly an adornment or embellishment. . . . In general the epiphoneme is like the shows or displays of the rich, such as the cornices and triglyphs of their houses and the purple borders of their robes. For it is essentially a mark of wealth in words.

the bride to the bridegroom' ² cf. Sch. Theocr. 11. 39 :
see also Long. *Past.* 3. 33: descriptive of the bride, cf.
Himer. 1. 16

LYRA GRAECA

οἶαν τὰν ὑάκινθον ἐν ὄρρεσι ποίμενες ἄνδρες
πόσσι καταστείβοισι, χάμαι δ' ἔτι πορφύρα
ἄνθη.¹

152

Cram. *A.O.* 1. 71. 19 αἰέ . . . δ δ' Αἰολεὺς τριχῶς· <αἰ>·

αἰπάρθενος ἔσσομαι.²

καὶ αἰέ καὶ αἰέν.

153

Ibid. 1. 190. 19 ἦσι·

Δώσομεν, ἦσι πάτηρ,³

φησὶν ἡ Σαπφώ, ἥτις δὲ λέγει Ἀλκμὰν ἀντὶ τοῦ ἦσι.

154

Heph. 45 [π. δακτυλικού]· τὸ δὲ τετράμετρον (Αἰολικὸν κατα-
ληκτικόν)·

Θυρώρω πόδες ἐπτορόγυιοι,
τὰ δὲ σάμβαλα πεμπεβόη
πέσσυγγοι δὲ δέκ' ἐξεπόνασαν·

e. g. κὼ πάτηρ τὰ μὲν ἄλλα μέτερρος

5 ὑπὲρ δ' εὐγενίας βίον ἀμφισ-

βάτεις τῷ Κέκροπι ζατέλεσσευ.⁴

¹ *E*, cf. Long. *Past.* 4. 8: ἄνθη vb.: for *ā* bef. *ǣ* cf. κλέα
ἄνδρων *Il.* 9. 189: mss χ. δέ τε (so apparently Demetr.)
πόρφυρον ἄνθος ² for the compound cf. Cram. *A.P.* 3. 321,
Hdn. Epim. 184 Boiss. ³ mss ἦσι δώσομεν· ἦ. π. ⁴ *Il.* 4-6

SAPPHO

Like the hyacinth which the shepherd tramples underfoot on the mountain, and it still blooms purple on the ground.¹

152

Cramer *Inedita* (Oxford): ἀεί 'ever' and in Aeolic it has three forms—ἀεί, for instance:

I shall be ever-maiden ;

αἰεί, and αἰέν.

153

Ibid. ἡσὶ 'quoth':

'We will give,' quoth the father,

says Sappho ; and Alcman uses ἡτί for ἡσί.

154

Hephaestion *Handbook of Metre* [on dactyls]: The Aeolic catalectic tetrameter:

The doorkeeper's feet are seven fathoms long, and his sandals five hides to the pair—it took ten shoemakers to make them ; [and his father lived in other ways an honest life, but claimed to be better born than Cecrops himself.]²

¹ Demetrius perh. read δέ τε 'and,' Longus δ' ἔτι 'and still' ² see p. 291

E e. g., see p. 290: μέτερος *E.M.* 587. 12, ἀμφισβάτεις (partcp.) *Hfm.* 282: cf. *Luc. Tim.* 23 εὐγενέστερον τοῦ Κέκροπος ἢ Κόδρου

LYRA GRAECA

Demetr. *Eloc.* 167 (cf. Sa. 165): ἄλλως δὲ σκώπτει (ἢ Σαπφώ) τὸν ἀγροικὸν νυμφίον καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις εὐτελέστατα καὶ ἐν τοῖς πέξοις ὀνόμασι μᾶλλον ἢ ἐν ποιητικοῖς. ὥστε αὐτῆς μᾶλλον ἐστὶ τὰ ποιήματα ταῦτα διαλέγεσθαι ἢ ἄδειν, οὐδ' ἂν ἀρμόσαι πρὸς τὸν χόρον ἢ πρὸς τὴν λύραν, εἰ μὴ τις εἴη χόρος διαλεκτικός.

Synes. *Er.* 3. 158 d ὁ δὲ ἀδικούμενος Ἀρμόνιος ἐστὶν ὁ τοῦ θυρωροῦ πατήρ, ὡς ἂν εἴποι Σαπφώ· τὰ μὲν ἄλλα σώφρων καὶ μέτριος ἐν τῷ καθ' ἑαυτὸν βίῳ γενόμενος, ἀλλ' ὑπὲρ εὐγενείας ἀμφισβητῶν τῷ Κέκροπι διετέλεσεν.

155, 156

Heph. 107 [π. ἀσυναρτήτων]· καὶ τὸ ἐκ χοριαμβικῶν ἐφθήμερῶν τῶν εἰς τὴν ἱαμβικὴν κατὰκλειδα ἢ αὐτὴ ποιήτρια (Σαπφώ)·

Ὅλβιε γάμβρε, σοὶ μὲν δὴ γάμος, ὥς ἄραο
ἐκτετέλεστ', ἔχεις δὲ πάρθενον, ἂν ἄραο·

καὶ σθ' ὅπου¹ συνῆψε τὴν λέξιν·

μελλίχιος² δ' ἐπ' ἱμμέρτῳ κέχυται προσώπῳ . . .

157

Him. *Or.* 1 φέρε οὖν εἰσὼ τοῦ θαλάμου παραγαγόντες αὐτὸν (τὸν λόγον) ἐντυχεῖν τῷ κάλλει τῆς νύμφης πέισομεν· ὦ καλὴ ὦ χαρίεσσα· πρέπει γάρ σοι τὰ τῆς Λεσβίας ἐγκώμια, σοὶ μὲν γὰρ ῥοδόσφυροι χάριτες χρυσῇ τ' Ἀφροδίτῃ συμπαῖζουσιν, ὦρα δὲ λειμῶνας βρύουσι κ τ.λ.

¹ Thiemann: mss καὶ ὁ ποῦς or om.—λέξιν
mss μελλίχροος, μελίχρος, -χρως, -χρονος

² Herm :

¹ prob. only Sappho's fun; mocking the bridegroom was part of the ceremony ² the halting effect of the metre is

SAPPHO

Demetrius On Style: Very different is the style in which she (Sappho) mocks the boorish¹ bridegroom and the keeper of the wedding-door. It is quite commonplace, and the words are better suited to prose than to poetry. Indeed these poems of hers can be better spoken than sung, and would not be fitting for the dance or the lyre, unless for a sort of speaking-dance.²

Synesius Letters: The name which is wronged by the ill-behaviour (of a certain bride at her uncle's funeral) is that of Harmonius, Master Doorkeeper's father, who, as Sappho would say, in other respects lived a decent and honest life, but claimed to be better born than Cecrops himself.

155, 156

Hephaestion Handbook of Metre [on 'unconnectable' metres]: And the same poetess (Sappho) uses the choriambic of three feet and a half with the iambic close:

Happy bridegroom, the marriage is accomplished
as you prayed it should be, and the maiden you
prayed for is yours;

and in some places she lets a word overlap into the second
part of the line:

and soft and gentle is shed over her delightful
face. . . .³

157

Himerius Epithalamy of Severus: Come then, let us take this discourse of ours into the chamber and introduce it to the beauty of the bride. 'O beauteous one, etc. . . . (for thou deservest the praise of the Lesbian poetess), thine it is, etc.'⁴

due to the licence regularly allowed in the 1st foot (cf. Heph. 44): according to the Scholiast Thyrorus ('Doorkeeper') was the name of a brother of the deceased (who was son of Syn.'s friend H. and uncle of the bride)³ probably from the same poem; the subject of the verb is probably 'love'
⁴ metre Catull. 61

LYRA GRAECA

c. g. ὦ κάλ', ὦ χαριεσσα, σοὶ
 αἱ βροδόσφυροι Χάριτες
 χρύσια τ' Ἀφρόδιτα
 συμπαίξοισι¹

158

Choric. ap. *Graux Textes Grecs* 97 ἐγὼ οὖν τὴν νύμφην, ἵνα
 σοὶ πάλιν χαρίσωμαι, Σαπφικῇ μελωδίᾳ κοσμήσω·

. . . σοὶ χάρειν μὲν εἶδος
 κῶππατα μελλιχόχροα
 <νύμφ', > ἔρος δὲ <τέφ> κάλῳ
 περκέχεται προσώπῳ,
 5 καὶ σε τέτικεν ἐξόχως
 Ἀφρόδιτα — υ υ —²

159

Apoll. *Coni.* 223. 25 ἐξῆς ρητέον περὶ τῶν διαπορητικῶν·
 ἄρα· οὗτος κατὰ πᾶσαν διάλεκτον ὑπεσταλμένης τῆς κοινῆς καὶ
 Ἀττικῆς ἦρα λέγεται·

ἦρ' ἔτι παρθενίας ἐπιβάλλομαι;³
 Σαπφώ.

160

Heph. 27 [π. ἀποθέσεως μέτρων]· καταληκτικὰ δὲ (καλεῖται
 μέτρα), ὅσα μειωμένον ἔχει τὸν τελευταῖον πόδα, οἷον ἐπὶ
 ἰαμβικοῦ·

χαῖροι τ' ἃ νύμφᾱ, χαιρέτω τ' ὁ γάμβρος·⁴
 ἐνταῦθα γὰρ ἡ βρος τελευταία συλλαβὴ ἀντὶ ὄλου ποδὸς ἰαμβικοῦ
 κεῖται.

¹ E. e. g. ² E: οἱ μελλικόχροα? mss καὶ ὄμματα μελιχρὰ,
 περικέχ., and καὶ σὲ τετίμηκεν ἐ. ³ mss Ap. παρθενίης, Dion.
 -ικὰς ⁴ E: mss χαῖροις ἀνύμφα (ἀν.) χ. δ': Aeol. confused
 nom. and voc.

SAPPHO

e. g. O beauteous one, O lovely one, thine it is
 | to sport with the rose-ankled Graces and
 | Aphrodite the golden . . .

158

Choricus *Epithalamy of Zachary*: And so, to give you pleasure once again, I will adorn the bride with a Sapphic song:

Thy form, O bride, is all delight; thy eyes are of a gentle hue; thy fair face is overspread with love; Aphrodite hath done thee exceeding honour.

159¹

Apollonius *Conjunctions*: We must now take the conjunctions expressing hesitation. ἀρα: this conjunction takes the form ἦρα in every dialect except the Koine or Common, and Attic;

Can it be that I still long for my virginity?

Sappho.

160

Hephaestion *Handbook* [on 'rests' in metre]: And metres are called catalectic when their last foot is shortened, as in the iambic:

Farewell the bride, farewell the bridegroom!²

where the last syllable stands instead of a whole iambus.

¹ cf. Sch. Dion. Thr. *Gram. Gr.* 3. 290 Schneid.
 'Hail to the bride,' etc.

² or

LYRA GRAECA

161

Heph. 44 [π. δακτυλικού]· πεντάμετρα δὲ (Αἰολικά) καταληκτικὰ εἰς δισύλλαβον·

Τίφ σ', ὦ φίλε γάμβρε, κάλως εἰκάσδω ;
ὄρπακι βραδίνῃ σε κάλιστ' εἰκάσδω.¹

162

Serv. Verg. *G.* 1. 31 : Generum vero pro maritum positum multi accipiunt iuxta Sappho, quae in libro quae inscribitur 'Ἐπιθαλάμια ait :

· · · · · χαῖρε, νύμφα,
χαῖρε, τίμιε γάμβρε, πόλλα.²

163

Dionys. *Comp.* 25 τὸ συμπλεκόμενον τούτῳ πάλιν κῶλον ἐκ δυοῖν συνέστηκε μετρῶν· 'μήτε μικρὸν ὀρῶντά τι καὶ φαῦλον ἀμάρτημα, ἐτοίμως οὕτως ἐπὶ τούτῳ.' εἴ γε τοι <τὸ> Σαπφικόν τις ἐπιθαλάμιον τουτί·

οὐ γὰρ ἦν ἀτέρα πάϊς, ὦ γάμβρε, τοαῦτα.³

καὶ τοῦ κωμικοῦ τετραμέτρου λεγομένου δὲ 'Ἀριστοφανείου τουδί.
'ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνη 'νερόμιστο.' τοὺς τε τελευταίους πόδας τρεῖς καὶ τὴν κατάληξιν, <ἀπόθεσιν>⁴
ἐμβαλὼν, συνάψειε τοῦτον τὸν τρόπον· 'οὐ γὰρ ἦν ἐτέρα πάϊς ὦ γάμβρε τοαῦτα καὶ σωφροσύνη 'νερόμιστο.' οὐδὲν διοίσει τοῦ·
'μήτε μικρὸν . . . τούτῳ.'

164

Demetr. *Eloc.* 140 αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δῆλαί εἰσι καὶ πλεῖσται παρὰ Σαπφοῦ· οἷον ἐκ τῆς ἀναδιπλώσεως, ὅπου νύμφη πρὸς τὴν παρθενίαν φησί·

¹ κάλιστ' *B* : mss μάλ. ² metre cf. Heph. 62 ³ Blf.
-*B* from context : mss ο. γ. ἐτέρα ἦν (or νῦν) παῖς κ.τ.λ.
⁴ *E*

SAPPHO

161

Hephaestion *Handbook* [on dactylics]: And the Aeolic dactylic pentameter catalectic with a disyllable:

To what, dear bridegroom, may I well liken thee?
To a slender sapling do I best liken thee.

162

Servius on Vergil: Many commentators hold that *son-in-law* is here used for *husband*, as it is by Sappho, who in the Book entitled *Epithalamies* says:

Farewell, bride, and farewell, honoured bridegroom! ¹

163

Dionysius *On Literary Composition* [on Demosthenes *Against Aristocrates* 1]: The clause which follows this consists of two metres put together: 'μήτε μικρὸν δρῶντά τι καὶ φαῦλον ἀμάρτημ' ἐτοίμως οὕτως ἐπὶ τούτῳ.' Now if we take this line of a wedding-song of Sappho's:

For never, bridegroom, was there another maiden
such as this;

and after inserting a 'rest' join it with the last three feet and the incomplete final foot of the comic tetrameter—known as the Aristophanean—in the following way: οὐ γὰρ ἦν ἀέρα πάς ὃ γάμβρε τοῦτα [rest] καὶ σωφροσύνη νενόμιστο, we shall find the resulting metre the same as that of 'μήτε μικρὸν' κ.τ.λ.

164

Demetrius *On Style*: The charm which comes from the use of figures of speech is obvious and manifold in Sappho; for instance, from repetition, where a bride says to her virginity:

¹ γαμβρός 'one connected by marriage' is used by some Greek poets to mean bridegroom

LYRA GRAECA

Παρθενία, παρθενία, ποῖ με λίποις' ἀποίχῃ ;¹

ἡ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι·

Οὐκέτι, νύμφα, προτὶ σ' ἴξω, προτὶ σ' οὐκέτ'
ἴξω.²

πλείων γὰρ χάρις ἐμφαίνεται ἢ εἴπερ ἅπαξ ἐλέχθη καὶ ἄνευ τοῦ σχήματος. καίτοι ἡ ἀναδίπλωσις πρὸς δεινότητος μᾶλλον δοκεῖ εὐρῆσθαι, ἢ δὲ καὶ τοῖς δεινοτάτοις καταχρήται ἐπιχαρίτως.³

165

Demetr. *Eloc.* 166 διὸ καὶ ἡ Σαπφὼ περὶ μὲν κάλλους ᾄδουσα καλλιεπής ἐστι καὶ ἡδεῖα, καὶ περὶ ἐρώτων δὲ καὶ ἔαρος καὶ περὶ ἀλκυόνος, καὶ ἅπαν καλὸν ὄνομα ἐνύφανται αὐτῇ τῇ ποιήσει, τὰ δὲ καὶ αὐτὴ εἰργάσατο.

166

Strab. 13. 615 Κάναι δὲ πολίχνιον Λοκρῶν τῶν ἐκ Κύνου, κατὰ τὰ ἄκρα τῆς Λέσβου τὰ νοτιώτατα, κείμενον ἐν τῇ Καναίᾳ. αὐτὴ δὲ μέχρι τῶν Ἀργινουσῶν διήκει καὶ τῆς ὑπερκειμένης ἄκρας, ἣν Αἰγά τινες ὀνομάζουσιν δμωνύμως τῷ ζῳῳ· δεῖ δὲ μακρῶς τὴν δευτέραν συλλαβὴν ἐκφέρειν Αἰγάν ὡς ἀκτάν καὶ ἀρχάν· οὕτω καὶ τὸ ὕρος ὅλον ὀνομάζετο, ἢ νῦν Κάνην καὶ Κάνας λέγουσιν. . . . ὕστερον δὲ αὐτὸ τὸ ἀκρωτήριον Αἰγά κεκληθῆσθαι <δοκεῖ>,⁴ ὡς Σαπφὼ φησι, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

167

Sch. Ap. Rh. 4. 57 [οὐκ ἄρ' ἐγὼ μούνη μετὰ Λάτμιον ἄντρον ἀλύσκα]· . . . περὶ δὲ τοῦ τῆς Σελήνης ἔρωτος ἱστοροῦσι Σαπφὼ καὶ Νίκανδρος ἐν δευτέρῳ Εὐρώπης· λέγεται δὲ κατέρχεσθαι ἐς τοῦτο τὸ ἄντρον τὴν Σελήνην πρὸς Ἐνδυμῖωνα.

¹ Blf: mss λιποῦσα οἴχῃ ² so Seid. -B (cf. Alc. 156. 9): mss οὐκ ἔτι ἦξω πρὸς σέ, ο. ἐ. ἦ. ³ Finckh: mss ἐπὶ χάριτος
⁴ Mein.

SAPPHO

Maidenhead, maidenhead, whither away?

and it replies in the same figure :

Where I must stay, bride, where I must stay.

For there is more charm in it put thus than if the figure were not employed and it were said but once. Now repetition would seem to have been invented more with a view to an effect of energy or force,¹ but Sappho employs even what is most forceful in a charming way.

165

Demetrius *On Style* : And that is why when Sappho sings of beauty her words are full of beauty and sweetness, and the same when she sings of love and springtime and the haleyon, and the pattern of her poetry is inwoven with every beautiful word there is, some of them made by herself.

166²

Strabo *Geography* : Canae is a little town of the Locrians of Cynus opposite the southernmost Cape of Lesbos, situated in Canaea, a district which extends as far as the islands of Arginusae and the cape which lies near them. This cape is called by some writers Aiga 'the goat,' after the animal; but the second syllable ought rather to be made long, Aigā, like ἀκρά and ἀρχά; for that is the name of the whole mountain which is now called Cane or Canae; . . . later the actual promontory seems to have been known as Aigā, as Sappho gives it, and eventually as Cane or Canae.

167

Scholiast on Apollonius of Rhodes *Argonautica* ['So I am not the only visitant of the Latmian cave']: . . . The love of the Moon-goddess is told of by Sappho, and by Nicander in the 2nd Book of the *Europa*; and it is said that the Moon comes down to Endymion in this cave.

¹ cf. Rhys Roberts *ad loc.*

² cf. Steph. Byz. αἰγά

LYRA GRAECA

168

Gell. 20. 7 [de Niobae liberis]: Nam Homerus pueros puellasque eius bis senos dicit fuisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindarus bis denos.

169

Serv. Verg. *Aen.* 6. 21 ['septena quot annis | corpora natorum']: quidam septem pueros et septem puellas accipi volunt, quod et Plato dicit in Phaedone et Sappho in Lyricis . . . quos liberavit Theseus.

170

Id. *Ecl.* 6. 42 ['furtumque Promethei']: Prometheus . . . post factos a se homines dicitur auxilio Minervae caelum ascendisse et adhibita facula ad rotam solis ignem furatus, quem hominibus indicavit. ob quam causam irati dii duo mala immiserunt terris, febres¹ et morbos, sicut et Sappho et Hesiodus memorant.

171

Philostr. *Ep.* 51 ἡ Σαπφὼ τοῦ ῥόδου ἐρᾷ καὶ στεφανοὶ αὐτὸ ἀεί τινι ἐγκωμίῳ, τὰς καλὰς τῶν παρθένων ἐκείνῳ ὁμοιοῦσα, ὁμοιοὶ δὲ αὐτὸ καὶ τοῖς τῶν Χαρίτων πῆχουσιν ἐπειδὴν ἀποδύσῃσι² σφῶν τὰς ὠλένας.

172

Himer. *Or.* 13. 7 τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσαγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφὼ καὶ Πίνδαρος ἐν φῶνι κόμῃ τε χρυσῇ καὶ λύρα³ κοσμήσαντες κύκνοις ἐποχον εἰς Ἑλικῶνα πέμπουσιν, Μούσαις Χάρισι τε ὁμοῦ συγχορεύσοντα,⁴ ἢ οἷον τὸν Βακχειώτην (οὕτω γὰρ αὐτὸν ἡ λύρα καλεῖ, τὸν Διόνυσον λέγουσα) ἦρος ἄρτι τὸ πρῶτον ἐκλάμψαντος, ἀνθεσὶ τ' εἰαρινοῖσι⁵ καὶ κίσσου κορύμβοις Μούσαις κατοχοὶ ποιηταὶ στέφαντες, νῦν μὲν ἐπ' ἄκρας κορυφὰς Καυκάσου καὶ Λυδίας τέμπη, νῦν δ' ἐπὶ Παρναύσου σκοπέλους καὶ Δελφίδα πέτραις ἄγουσι. . . .

¹ corrupt: *B* sugg. *feminas*: if *duo* is right the Hesiod citation which follows (*Op.* 100-1) is inadequate, perh. a gloss

² mss -σῃ

³ Herw: mss λύραις

⁴ mss συγχορεύσαντα

⁵ mss ἡρίνοισι

298

SAPPHO

168

Gellius *Attic Nights* [on Niobe's children]: For Homer says that she had six of either sex, Euripides seven, Sappho nine, and Bacchylides and Pindar ten.¹

169

Servius on Vergil *Aeneid* ['seven of their children every year']: Some commentators take this to mean that seven boys and seven girls, as Plato says in the *Phædo* and Sappho in her *Lyric Poems* . . . , were set free by Theseus.

170

Id. *Eclogues* ['and the theft of Prometheus']: Prometheus . . . after he had created man, is said to have ascended with Minerva's help into heaven, and there lighting a torch at the wheel of the Sun, to have stolen fire and revealed it to man. Angered at the theft, the Gods sent two ills upon earth, fever² and disease, as we are told by Sappho and Hesiod.

171

Philostratus *Letters*: Sappho loves the rose, and always crowns it with a meed of praise, likening beautiful maidens to it; and she compares it to the bared fore-arms of the Graces.

172

Himerius *Orationes*: Your case is now to be likened to the choir-leader of the Muses himself, such as he is when both Sappho and Pindar send him in a poem, adorned with golden hair and with a lyre and drawn by swans, to dance with the Muses and Graces on Mount Helicon; or such again as is the Great Reveller—as the lyre calls Dionysus—when the Muse-inspired poets lead him in the first dawn of Spring, crowned 'with Springtime blossoms' and ivy-clusters, now to the topmost heights of Caucasus and the valleys of Lydia, now to the crags of Parnassus and the Rock of Delphi. . . .³

¹ Sappho probably in 140

² *B* suggests *woman*

³ some of H.'s phrases are borrowed, *e. g.* 'springtime blossoms' from *Il.* 2. 89

LYRA GRAECA

173

Phot. (Reitz.) p. 57

ἄκακος·

ὁ κακοῦ μὴ πεπειράμενος, οὐχ ὁ χρηστοθήτης· οὕτω Σαπφώ.

174

Et. Mag. 77. 1 ἁμαμαξύς· ἡ ἀναδενδρός . . . Σαπφώ διὰ τοῦ δ

ἁμαμάξυνδες

λέγει.

175

Orion 3. 12

ἀμάρα·

. . . παρὰ τὸ τῇ ἄμῃ¹ αἶρεσθαι καὶ ὀρύττεσθαι· οὕτως ἐν ὑπομνήματι Σαπφούς.

176

Apoll. Adv. 182. 22 ὃν τρόπον καὶ ἐκ' ὀνομάτων μεταπλασμοὶ γίνονται, καθάπερ τὸ ἐρυσάρματες, τὸ λίτα, τὸ παρὰ Σαπφοῖ

αὔα²

Et Mag. 174. 38 αὔω . . . εἴρηται παρὰ τὸ αὔα Αἰολικῶς τὸ ἡμέραν·³ [τὴν γὰρ ἡώ οἱ Αἰολεῖς αὔαν φασί.]⁴

¹ mss *E. M.* and *E. Gud.*, which add ἄμῃ δέ ἐστιν ἐργαλείον οἰκουδομικόν or the like: mss Or. ἄμεν ² mss Ap. αὔα ³ *E*: mss π. τὴν αὔαν A. τὴν ἡμέραν ⁴ τὴν γὰρ κ.τ.λ. incorrect, probably a gloss; the nom. was αὔως with metaplastic acc. αὔα cf. Hom. ἡώ διαν (= αὔδα)

SAPPHO

173

Photius *Lexicon*: ἡκακος :

ingenuous

‘without experience in evil,’ not ‘good-natured.’ So Sappho.

174¹

Etymologicum Magnum: ἀμαμαξίς : . . .

the tree-climber vines ;

Sappho uses the form with *d* in the plural.

175

Orion *Etymologicum*: ἀμάρα,

conduit,

from its being raised (ἀρπασθαι) or thrown up by means of a spade (ἄμην). So the *Notes on Sappho*.²

176

Apollonius *Adverbs*: The way in which metaplasms are found in nouns, for instance ἐρυσάρματες ‘drawing chariots,’ λῖτα ‘linen cloth,’ and Sappho’s αἶα,

dawn

Etymologicum Magnum: The Aeolic for ἡμέραν ‘day’ is αἶα ; [for the Aeolic writers use αἶα for ἡώ ‘dawn’].

¹ cf. Choer. 1. 357, Suid. ἀμάμυξις, ἀναδενδράδα
Chamaeleon’s tract *On Sappho* Ath. 13. 599 c

² prob.

LYRA GRAECA

177

Et. Mag. 174. 42 αὔως· ἡ ἡώς, τουτέστιν ἡ ἡμέρα· οὕτω λέγεται παρὰ τοῖς Αἰολεῦσι· Σαπφώ

Πότνι' αὔως . . .

178

Ath. 4. 182 e [π. μάγαδιν]· Εὐφοριῶν δὲ ὁ ἐποποιὸς ἐν τῇ Περὶ Ἰσθμίων 'οἱ νῦν' φησιν 'καλούμενοι ναβλισταὶ καὶ πανδουρισταὶ καὶ σαμβυκισταὶ καὶ νῦν μὲν οὐδενὶ χρώνται ὀργάνῳ.' τὸν γὰρ βάρωμον καὶ βάρβιτον, ὧν Σαπφώ καὶ Ἀνακρέων μνημονεύουσι, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἀρχαῖα εἶναι.

179

Poll. 7. 49.

βεῦδος,

ὥς Σαπφώ, κιμβερικόν, ἔστι δὲ τὸ κιμβερικὸν διαφανὲς τις χιτωνίσκος.

180

Phryn. Bek. An. 1. 34. 2 Σαπφώ δὲ

γρύταν

καλεῖ τὴν μύρων καὶ γυναικείων τινῶν θήκην.¹

181

Hesych. ἑκτορες· πᾶσσαλοι ἐν ῥυμῶ, Σαπφώ δὲ τὸν Δία, Λεωνίδης τὸν κροκύφαντον.

182

Cram. A.O. 4. 325. 28 καὶ ἀνῶπαλιν παρὰ τοῖς Αἰολεῦσιν ἀντὶ τοῦ δ ζ παραλαμβάνεται, ὥς ὅταν τὸ διάβατον ἢ Σαπφώ

ζάβατον

λέγῃ.

¹ cf. 82. 6: mss γρύτην

SAPPHO

177

Etymologicum Magnum αῶws ; 'dawn,' that is 'day'; this form was used in Aeolic ; compare Sappho :

The queenly Dawn. . . .

178

Athenaeus *Doctors at Dinner* [on the word *magadis*] : the epic writer Euphorion, in his book *The Isthmian Festival*, says that those who are now called players of the *nabla* or the *pandoura* or the *sambūca* are not players of new instruments. For the *barōmos* and *barbitos* mentioned by Sappho and Anacreon, and the *magadis*, *trigōnon*, and *sambūca*, are all ancient.¹

179

Pollux *Vocabulary* : Sappho's word *beudos*,

shift,

is equivalent to *κιμβερικόν*, which is a transparent vest.

180

Phrynichus *Introduction to Learning* : Sappho calls by the name of *grutè*,

hutch,

the chest in which unguents and women's articles are kept.

181

Hesychius *Glossary* : *ἑκτορες* 'holders,' the pegs on a carriage-pole ; but Sappho calls Zeus 'the Holder,' and Leonidas uses 'holder' to mean a hair-net.

182

Cramer *Inedita (Oxford)* : And conversely the Aeolic writers use ζ for δ, as when Sappho says ζάβατον for δάβατον,

fordable

¹ cf. Ath. 14. 636 c, *E.M.* 188. 21

LYRA GRAECA

183

Sch. *Il.* 14. 241 [ἐπισχοίης]· τῷ δὲ χαρίκτηρι γενόμενον ὁμοιον
τῷ ἰοίην καὶ

ἀγαγοίην

παρὰ Σαπφοῦ . . . εἰκότως ἐβαρυτονήθη τὸ ἐπισχοίης.

184

Choer. *Gram. Gr.* 4. 1. 270 Lentz [π. τῶν εἰς υν ληγόντων].
. . . κίνδυν, κίνδυνος, κίνδυνα· οὕτως δὲ ἔφη Σαπφὼ τὸ κίνδυνος·
ὁ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ κίνδυνι.¹

185

Joh. Alex. *Gram. Gr.* 4. 30 Dind. ἡ ὀξεῖα ἢ ἐν τέλει τίθεται
ἢ πρὸ μιᾶς τοῦ τέλους ἢ πρὸ δύο, πρὸ τριῶν δ' οὐκέτι· τὸ γὰρ

Μήδεῖα

παρὰ Σαπφοῦ πεπονθὸς παραιτούμεθα, ὅτι τὴν εἰ δίφθογγον διεῖλεν.

186

Cram. *A.O.* 1. 278. 17 καὶ ἡ γενικὴ τῶν πληθυντικῶν
Μωσάων παρὰ Λάκωσι, παρὰ δὲ Σαπφοῦ

Μοισάων

187

Phryn. 273 (361 Ruth.)

νίτρον·

τοῦτο Αἰολεὺς μὲν ἂν εἴποι, ὥσπερ οὖν καὶ ἡ Σαπφώ, διὰ τοῦ ν,
'Αθηναῖος δὲ διὰ τοῦ λ λίτρον.

¹ *E*: mss κ. κ. κ. ὥς καὶ Σ. ἔφη τὸν κίνδυνα (οἱ κίνδυν κίνδυνος
οὕτως δὲ ἔφη Σ. τὸν κίνδυνον) . . . τῷ κίνδυνι

304

SAPPHO

183

Scholiast on the *Iliad* [*ἐπισχολῆς πῶδας* 'mightest set thy feet upon']: Resembling in type the forms *ἰοίην* 'I might go' and *ἀγαγοίην*,

I might lead,

in Sappho . . ., the word *ἐπισχολῆς* was rightly accented paroxytone.

184

Choeroboscus *On the Canons of Theodosius* [on nouns in -υν]: *κίνδυν* 'danger,' genitive *κίνδυνος*, accusative *κίνδυνα*; Sappho thus declined the noun *κίνδυνος*; Alcaeus used the dative *κίνδυνι*.

185

John of Alexandria: The acute accent falls on the last syllable or on the penultimate or on the antepenultimate, but not further back; for I do not count the form *Μῆδεϊα*,

Medea,

which is found in Sappho, because she has separated the vowels of the diphthong *ei*.

186

Cramer *Inedita* (Oxford): And the genitive plural of *Μοῦσα* is *Μωσδων* in Laconian, and *Μοισδων*,

of the Muses,

in Sappho.

187

Phrynichus *The Atticist*: *nitron*,

soda:

this word would be pronounced by an Aeolian, as Sappho writes it, with an *n*, but by an Athenian with an *l*.

LYRA GRAECA

188

Sch. *Il.* 3. 219 [αἰδρεῖ· . . . αἰδρεῖ· ταύτης δὲ τῆς εὐθείας ὀφείλει γενική ἐκπίπτειν αἰδρεος, καὶ αἰδρεῖ. οὐ γὰρ δὴ γε διὰ τοῦ δ, οὐ γὰρ ἔστι παρώνυμον μακρῇ παραληγόμενον, ἀλλ' ὡς τὸ ἔχῃς, πόσις, ὕψις, οὕτως ὀφείλει κλίνεσθαι· ὥστε ἐκ τοῦ ἐναντίου ἀμάρτημα τὸ παρὰ τῇ Σαπφοί τὸ

πολυῖδριδι,

εἰ μὴ ἔρα ὁμοίως τοῖς Ἀττικοῖς ἐκλήθη· ὁ γὰρ Σοφοκλῆς Ἰδριδα ἔφη τὴν αἰτιατικήν, ὃ τε Φρύνιχος τὴν εὐθείαν Ἰδριδες.

189

Sch. *Theocr.* 2. 88 [καὶ μεν χρῶς μὲν ὅμοιος ἐγένετο πολλάκι θάψω]· χλωρὸς ἢ ξανθός· θάψος δὲ ἔστιν εἶδος ξύλου ὃ καλεῖται σκυθάριον, ὡς φησι Σαπφώ· τούτῳ δὲ τὰ ἔρια βιάπτουσι. τινὲς τὸ Σκυθικὸν ξύλον.

σκούθαρρον.¹

190

Orion 28. 15 ὡς παρὰ Σαπφοῖ χελώνη χελύνη.

χέλυννα²

191

Poll. 6. 98 μεσόμφαλοι δὲ φιάλαι καὶ βαλανειόμφαλοι³ τὸ σχῆμα προσηγορίαν ἔχουσι, χρυσόμφαλοι δὲ τὴν ὕλην, ὡς αἱ Σαπφοῦς χρυσαστράγαλοι.

e. g. . . . χρυσαστράγαλοι φιάλαι . . .

¹ *E*; . . . not found in Lesbian poetry: mss σκυθάριον
² cf. *fr.* 80, *Lachm. Babr.* 115. 4 where mss χέλυννα, and *Cram. A.O.* 2 101. 5
³ cf. *Mein.* on *Cratin.* *Δραμ.* 9, *Ath.* 11. 501 d, *Hesych.*; there was perh. confusion betw. βαλανιόμφ. 'acorn-bossed' and βαλανειόμφ. 'bath-stopper'

SAPPHO

188

Scholiast on *Iliad* [ἀἰδρεῖ 'unknowing, ignorant']: The genitive to the nominative αἰδρεῖς ought to be αἰδρεος and the dative αἰδρεῖ; for it ought not to have a δ in it, since it is not a derivative with a long vowel in the penultimate syllable, but ought to be declined like ἔχῃς, πόσις, and ὕψις; and therefore the form πολυαἰδριδι,

learned,

used by Sappho is wrong; unless indeed this was declined as it was in Attic, for Sophocles used the accusative ἰδριδα and Phrynichus the nominative plural ἰδριδες.

189¹

Scholiast on Theocritus ['my skin went often the colour of boxwood']: 'Green' or 'yellow'; θάψος is a kind of wood which is called, according to Sappho,

scytharium-wood;

it is used for dyeing; some call it Scythian-wood.

190

Orion *Etymologicum*: . . . as in Sappho χελώνη for χελώνη tortoise or

lyre.

191

Pollux *Vocabulary*: Mid-bossed cups and bath-stopper cups get their names from their shape, but the gold-bossed from the substance of which they are made, like Sappho's

. . . gold-knuckle cups . . .²

¹ cf. Phot. θάψος and another schol. on this passage, who ascribe the term 'Scythian-wood' to S. ² i. e. a gold cup with the bottom round like one end of a 'knuckle-bone' or die

307

x 2

ΑΛΚΑΙΟΥ

Βίος

Str. 13. 617 ἔχει δὲ ἡ Μυτιλήνη λίμενας δύο, ὧν ὁ νότιος κλειστὸς τριηρικὸς ναυσὶ πεντήκοντα, ὁ δὲ βόρειος μέγας καὶ βαθύς, χώματι σκεπαζόμενος· προκείται δ' ἀμφοῖν νησίον μέρος τῆς πόλεως ἔχον αὐτόθι συνοικούμενον· κατεσκευάσται δὲ τοῖς πᾶσι καλῶς. ἄνδρας δ' ἔσχεν ἐνδόξους τὸ παλαιὸν μὲν Πιττακόν, ἓνα τῶν ἑπτα σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν . . . ἐτυραννήθη δὲ ἡ πόλις κατὰ τοὺς χρόνους τούτους ὑπὸ πλειόνων διὰ τὰς διχοστασίας, καὶ τὰ Στασιωτικὰ καλούμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἐστίν· ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιττακὸς ἐγένετο. Ἀλκαῖος μὲν οὖν ὁμοίως ἐλοιδορεῖτο καὶ τούτῳ καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ τοῖς Κλεανακτίδαις καὶ ἄλλοις τισίν, οὐδ' αὐτὸς καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιττακὸς δὲ εἰς μὲν τὴν τῶν δυναστειῶν κατάλυσιν ἐχρήσατο τῇ μοναρχίᾳ καὶ αὐτός, καταλύσας δὲ ἀπέδωκε τὴν αὐτονομίαν τῇ πόλει.

Diog. Laert. 1. 74 [π. Πιττακοῦ]· οὗτος μετὰ τῶν Ἀλκαίου γένομενος ἀδελφῶν Μελάγχρον καθεῖλε τὸν τῆς Λέσβου τύραννον· καὶ περὶ τῆς

¹ see on Sappho, p. 143 ² see also fr. 121, 161 and Arist. Pol. 1311 b ³ of Mytilene according to Suidas s. *Pittacus*,

ALCAEUS

LIFE

Strabo *Geography*: Mytilene has two harbours, of which the southern is landlocked and affords anchorage for fifty triremes, and the northern spacious and deep and protected by a breakwater. Both are flanked by a small island upon which part of the city is built. This city is well equipped with every convenience. Among famous Mytileneans of more ancient times are Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimenidas¹ . . . In those days, as the result of dissensions, the city was ruled from time to time by tyrants, who form the theme of the *Political Songs*, as they are called, of Alcaeus. The aforesaid Pittacus, being one of their number, did not escape the abuse of Alcaeus any more than the rest, Myrsilus, Melanchrus, the Cleanactids and others, although the poet was not free himself of the imputation of playing the revolutionary, while Pittacus made use of the monarchy only as a means of overthrowing arbitrary power and gave the city back its self-government as soon as his object was achieved.²

Diogenes Laertius *Lives of the Philosophers* [on Pittacus]: This man was associated with the brothers of Alcaeus in the overthrow of Melanchrus despot of Lesbos.³ In the war between Mytilene and

who gives the date as Ol. 42 (B.C. 612-609); A. himself was too young, cf. *fr.* 75

LYRA GRAECA

Ἀχιλλεΐτιδος χώρας μαχομένων Ἀθηναίων καὶ Μυτιληναίων ἐστρατήγει μὲν αὐτός, Ἀθηναίων δὲ Φρύνων παγκρατιαστῆς Ὀλυμπιονίκης. συνέθετο δὴ μονομαχῆσαι πρὸς αὐτόν· καὶ δίκτυον ἔχων ὑπὸ τὴν ἀσπίδα, λαθραίως περιέβαλε τὸν Φρύωνα καὶ κτείνας ἀνέσώσατο τὸ χωρίον. ὕστερον μέντοι φησὶν Ἀπολλόδωρος ἐν τοῖς Χρόνικοις διαδικασθῆναι τοὺς Ἀθηναίους περὶ τοῦ χωρίου πρὸς τοὺς Μυτιληναίους, ἀκούοντος τῆς δίκης Περιάνδρου, ὃν καὶ τοῖς Ἀθηναίοις προσκρίναι. τότε δ' οὖν τὸν Πιττακὸν ἰσχυρῶς ἐτίμησαν οἱ Μυτιληναῖοι, καὶ τὴν ἀρχὴν ἐνεχέρησαν αὐτῷ. ὁ δὲ δέκα ἔτη κατασχὼν καὶ εἰς τάξιν ἀγαγὼν τὸ πολίτευμα κατέθετο τὴν ἀρχήν, καὶ δέκα ἐπεβίω ἄλλα.

Diog. Laert. 75 Ἡράκλειτος δὲ φησιν Ἀλκαῖον ὑποχείριον λαβόντα καὶ ἀπολύσαντα φάναι ὅτι
'Συγγνώμη τιμωρίας κρείσσων.'

Ibid. 77 ἐτελεύτησε δ' (ὁ Πιττακὸς) ἐπὶ Ἀριστομένους τῷ τρίτῳ ἔτει τῆς πεντηκόστης δευτέρας Ὀλυμπιάδος, βιούς ὑπὲρ ἔτη ἑβδομήκοντα.¹

Euseb. Ol. 46. 2: Sappho et Alcaeus poetae cognoscebantur.

Ath. 15. 694 a [π. σκολίων] . . . ὥς Ἀριστοφάνης παρίστησιν ἐν Δαιταλεῦσιν λέγων οὕτως·

Ἄσων δὴ μοι σκόλιόν τι λαβὼν Ἀλκαίου
κ' Ἀνακρέοντος.

¹ mss add ἤδη γηραιός an old variant

LIFE OF ALCAEUS

Athens for the possession of the Achilleïd (or district of Sigeum in the Troad), he was in command on the one side and the Olympian champion Phrynon on the other. The two generals coming to single combat, Pittacus enveloped his antagonist unawares in a net which he carried under his shield, and killed him, thus saving the district for Mytilene. Later, however, if we may believe the *Chronicles* of Apollodorus, it became the subject of arbitration between the two cities, and Periander, who acted as judge, awarded it to Athens. However that may be, Pittacus was highly honoured thereafter by his countrymen, and made head of the state. After holding office ten years, during which he brought order into the administration, he resigned it and lived for ten years more as a private citizen.¹

Diogenes Laertius *Lives of the Philosophers*: According to Heracleitus, when Alcaeus fell into his hands Pittacus set him at liberty with the words 'Forgiveness is better than punishment.'

The Same: Pittacus . . . died in the archonship of Aristomenes, the third year of the 52nd Olympiad (B.C. 570), at the age of over seventy.

Eusebius *Chronicle*: Olympiad 46. 2 (B.C. 595): Flourished the poets Sappho and Alcaeus.²

Athenaeus *Doctors at Dinner* [on drinking-songs]: Compare what Aristophanes says in the *Banqueters*, 'Take and sing me a drinking-song of Alcaeus or Anacreon.'

¹ see below on *fr.* 160

² cf. Suid. on Sappho (p. 145)

LYRA GRAECA

Cic. *Tusc. Disp.* 4. 71 Fortis vir in sua republica cognitus quae de iuvenum amore scribit Alcaeus !

Hor. *Od.* 1. 32. 3 . . . age dic Latinum,
barbite, carmen,
Lesbio primum modulate civi,
qui ferox bello, tamen inter arma
sive iactatam religarat udo
litore navim,
Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crine decorum.

Ibid. 2. 13. 26 . . . et te sonantem plenius aureo,
Alcaee, plectro dura navis,
dura fugae mala, dura belli.

Dion. Hal. 5. 421 Reiske : Ἀλκαίου δὲ σκόπει
τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἡδὺ ὅσον αὐτῆς μὴ
τῇ διαλέκτῳ τι κεκάκωται· καὶ πρὸ πάντων τὸ
τῶν Πολιτικῶν ἀσμάτων¹ ἦθος. πολλαχοῦ γοῦν
τὸ μέτρον τις εἰ περιέλοι ῥητορικὴν ἂν εὖροι
πολιτικὴν.²

Quint. *Inst.* 10. 1 Alcaeus in parte operis aureo
plectro merito donatur, qua tyrannos insectatur;
multum etiam moribus confert; in eloquendo quoque
brevis et magnificus et diligens, et plurimum
Homero similis; sed in lusus et amores descendit,
maioribus tamen aptior.

¹ mss πραγμάτων

² mss πολιτείαν

¹ cf. Cic. *N.D.* 1. 21 ² ref. perh. to the civil strife and

LIFE OF ALCAEUS

Cicero *Tusculan Disputations*: Alcaeus was a brave man and eminent in the state to which he belonged, and yet what extravagant things he says of the love of youths!¹

Horace *Odes*: . . . Come sing me a Latin song, thou lyre first played by a citizen of Lesbos, a gallant warrior who, alike amid the very fight or when his storm-tossed ship was moored to the wet shore,² sang of Bacchus and the Muses, of Venus and her inseparable boy, and of the beautiful Lycus so dark of eye and hair.

The Same: . . . and thee, Alcaeus, chanting with fuller note unto thy golden quill the toils of the sea, the toils of exile, and the toils of war.³

Dionysius of Halicarnassus *Critique of the Ancient Writers*: only look at the nobility of Alcaeus, his conciseness, his sweetness—so far as they are not impaired by his dialect—, and above all the moral tone of his *Political Poems*. Often if the reader could but remove the metre he would find political rhetoric.⁴

Quintilian *Principles of Oratory*: Alcaeus is rightly awarded the 'golden quill' in that part of his works where he assails the tyrants; his ethical value too is great, and his style is concise, lofty, exact, and very like Homer's; but he stoops to jesting and love-making though better fitted for higher themes.

the ship of state ³ cf. Hor. *Od.* 4. 9. 7, *Ep.* 1. 19-29, 2. 2. 99, Porph. and Acr. *ad loc.*, and Jul. *Mis.* p. 433 H.

⁴ cf. *Comp.* 24, Synes. *Somn.* 156.

LYRA GRAECA

Heph. π. Σημείων 138 καὶ μάλιστα εἶωθεν ὁ ἀστερίσκος τίθεσθαι ἐὰν ἐτερόμετρον ᾗ τὸ ᾄσμα τὸ ἐξῆς· ὁ καὶ μᾶλλον ἐπὶ τῶν ποιημάτων <τῶν κατὰ περικοπὴν ᾗ>¹ τῶν μονοστροφικῶν γίνεται <τῶν> Σαπφούς τε καὶ Ἀνακρέοντος καὶ Ἀλκαίου· ἐπὶ δὲ τῶν Ἀλκαίου² ἰδίως κατὰ μὲν τὴν Ἀριστοφάνειον ἔκδοσιν ἀστερίσκος ἐπὶ ἐτερομετρίας ἐτίθετο μόνης, κατὰ δὲ τὴν νῦν τὴν Ἀριστάρχειον καὶ ἐπὶ ποιημάτων μεταβολῆς.

Ath. 10. 429 f ἐγὼ δ' ἐπεὶ παρεξέβην περὶ τῶν ἀρχαίων κράσεων διαλεγόμενος, ἐπαναλήψομαι τὸν λόγον τὰ ὑπὸ Ἀλκαίου τοῦ μελοποιοῦ λεχθέντα ἐπὶ νοῦν βαλλόμενος· φησὶ γάρ πού οὗτος· 'Ἐγχεε κέρναις ἓνα καὶ δύο.' ἐν τούτοις γάρ τινες οὐ τὴν κρᾶσιν οἶονται λέγειν αὐτόν, ἀλλὰ σωφρονικὸν ὄντα καθ' ἓνα κύαθον ἄκρατον πίνειν καὶ πάλιν κατὰ δύο. τοῦτο δὲ ὁ Ποντικὸς Χαμαιλέων ἐκδέδεκται τῆς Ἀλκαίου φιλοινίας ἀπείρως ἔχων.

Ibid. 15. 668 e [π. κοττάβου]· ὅτι δὲ ἐσπούδαστο παρὰ Σικελιώταις ὁ κότταβος, δῆλον ἐκ τοῦ καὶ οἰκήματα ἐπιτήδεια τῇ παιδιᾷ κατασκευάζεσθαι ὡς ἱστορεῖ Δικαίαιρχος ἐν τῷ Περὶ Ἀλκαίου.

Str. 13. 618 [π. Λέσβου]· . . . καὶ Ἑλλάνικος δὲ Λέσβιος ὁ συγγραφεὺς καὶ Καλλίας ὁ τὴν Σαπφὴ καὶ τὸν Ἀλκαίου ἐξηγησάμενος.

¹ Consbruch -E

² ἐπὶ δὲ τούτων i. e. all three? E

LIFE OF ALCAEUS

Hephaestion *On Graphical Signs*: The asterisk is usually employed if the poem which follows is in a different metre. This is more often the case with those composed in triads than with the monostrophic poems of Sappho, Anacreon, and Alcaeus. The poems of Alcaeus are peculiar in this, that in the Aristophanic edition the asterisk was used only to mark a change of metre, but in the now current edition of Aristarchus it marks a fresh poem whatever the metre.

Athenaeus *Doctors at Dinner*: Having completed my digression on ancient methods of mixing wine, I will resume my theme and consider what the lyric poet Alcaeus means by the phrase 'Mix ere you pour it one and two.' Some authorities hold that he does not refer to the proportion of wine to water but, being a temperate man, would have us drink first one ladleful of unmixed wine and then two, and no more. This is the interpretation of Chamaeleon of Pontus, but he does not realise how fond of the bottle Alcaeus was.¹

The Same [on the *cottabos*]: The love of the Sicilians for this game is proved by the fact that they went so far as to build special rooms to play it in, as we are told by Dicaearchus in his tract *On Alcaeus*.²

Strabo *Geography* [on Lesbos]: the historian Helianicus, too, was a Lesbian, and Callias the commentator on Sappho and Alcaeus.³

¹ cf. *fr.* 164

² cf. *fr.* 85 and Ath. 15. 666 b, 11. 460 f

³ cf. *fr.* 85

LYRA GRAECA

Suid. Δράκων Στρατονικεύς· γραμματικός.
. . . Περί τῶν Πινδάρου Μελῶν, Περί τῶν
Σαπφούς Μέτρων, Περί τῶν Ἀλκαίου Μελῶν.

Ibid. Ὀραπόλλων· . . . γραμματικὸς διδάξας
ἐν Ἀλεξανδρείᾳ καὶ ἐν Αἰγύπτῳ, εἶτα ἐν Κωνσταν-
τινουπόλει ἐπὶ Θεοδοσίου. ἔγραψε . . . Ὑπό-
μνημα Σοφοκλέους, Ἀλκαίου, εἰς Ὅμηρον.

Vide *A.P.* 9. 184, 571, *Max. Tyr.* 37, *Ar. Byz.*
on *Ar. Thesm.* 162, *Ath.* 10. 429 a, *Him. ap. Schenkl*

ΑΛΚΑΙΟΥ ΜΕΛΩΝ

Α'

ΤΜΝΩΝ

1 εἰς Ἀπόλλωνα

Him. Or. 14. 10 ἐθέλω δὲ ὑμῖν καὶ Ἀλκαίου τινὰ λόγον εἰπεῖν
ὃν ἐκεῖνος ᾔσεν ἐν μέλεσι παιᾶνα γράφων Ἀπόλλωνι. ἐρῶ δὲ ὑμῖν
οὐ κατὰ τὰ μέλη τὰ Λέσβια, ἐπεὶ μὴδὲ ποιητικὸς τις ἐγώ, ἀλλὰ τὸ
μέτρον αὐτὸ λύσας εἰς λόγον τῆς λύρας. ὅτε Ἀπόλλων ἐγένετο,
κοσμήσας αὐτὸν ὁ Ζεὺς μήτρα τε χρυσῇ καὶ λύρα, δούς τε ἐπὶ
τούτοις ἄρμα ἐλαύνειν, κύκνοι δὲ ἦσαν τὸ ἄρμα, εἰς Δέλφους
πέμπει καὶ Κασταλίας νάματα ἐκείθεν προφητεύοντα δίκην καὶ
θέμιν τοῖς Ἑλλησιν· ὁ δὲ ἐπιβὰς ἐπὶ τῶν ἁρμάτων ἐφῆκε τοὺς
κύκνους εἰς Ὑπερβορέους πέτεσθαι. Δέλφοι μὲν οὖν, ὡς ᾔσθοντο,
παιᾶνα συνθέντες καὶ μέλος καὶ χόρους ἡθέων περὶ τὸν τρίποδα

¹ cf. *fr.* 85 ² he speaks of the inventory of a temple-
treasury found at Delos containing *θήκην τρίγωνον ἔχουσαν*
βιβλία Ἀλκαίου 'a three-cornered roll-box or book-case con-
taining the Books of Alcaeus'; this shape would suit ten
rolls, and the tenth is the highest numbered Book of

ALCAEUS

Suidas *Lexicon*: Dracon of Stratoniceia: A grammarian, writer of books . . . *On the Poems of Pindar, On the Metres of Sappho, On the Poems of Alcaeus*.¹

The Same: Horapollon: . . . a grammarian who first taught at Alexandria and elsewhere in Egypt, and afterwards at Constantinople under Theodosius. He wrote . . . treatises *On Sophocles, On Alcaeus, and On Homer*.

Herm. 1911. 420, 421; Homolle *Mon. Grecs* i. 7. p. 49.²

THE POEMS OF ALCAEUS

BOOK I

HYMNS

1 TO APOLLO

Himerius *Orationes*: I will tell you likewise one of Alcaeus' tales, a tale which he sang in lyric verse when he wrote a paean to Apollo. And I tell it you not according to the Lesbian verse—for I am not of poetic humour—but changing the actual metre of the lyric verse into prose. When Apollo was born, Zeus furnished him forth with a golden headband and a lyre, and giving him moreover a chariot to drive—and they were swans that drew it—, would have him go to Delphi and the spring of Castaly, thence to deliver justice and right in oracles to Greece. Nevertheless once he was mounted in the chariot, Apollo bade his swans fly to the land of the Hyperboreans. Now when the Delphians heard of it, they set a paean to a tune and held dances of youths about the

A. quoted; the date of the inscr. is not given, but it looks as if *fr.* 1 was to the Delian and not the Pythian Apollo.

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στήσαντες, ἐκάλουν τὸν θεὸν ἐξ Ὑπερβορέων ἐλθεῖν· ὁ δὲ ἔτος
 ὅλον παρὰ τοῖς ἐκεῖ θεμιστεύσας ἀνθρώποις, ἐπειδὴ καιρὸν ἐνόμιζε
 καὶ τοὺς Δελφικοὺς ἠχῆσαι τρίποδας, αὐτοῖς κελεύει τοῖς κύκνοις
 ἐξ Ὑπερβορέων ἀφίπτασθαι. ἦν μὲν οὖν θέρος καὶ τοῦ θέρους τὸ
 μέσον αὐτό, ὅτε ἐξ Ὑπερβορέων Ἀλκαῖος ἔγει τὸν Ἀπόλλωνα,
 ὅθεν δὴ θέρους ἐκλάμποντος καὶ ἐπιδημοῦντος Ἀπόλλωνος θερινόν
 τι καὶ ἡ λύρα περὶ τὸν θεὸν ἄβρύνεται· ἄδουσι μὲν ἀηδόνες αὐτῷ,
 ὅποιον εἰκὸς ᾄσαι παρ' Ἀλκαίῳ τὰς ὕρνιας· ἄδουσι δὲ καὶ χελιδόνες
 καὶ τέττιγες, οὐ τὴν ἑαυτῶν τύχην τὴν ἐν ἀνθρώπων ἀγγέλλουσαι,
 ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθεγγόμεναι· ρεῖ καὶ ἀργοροῖς
 ἡ Κασταλία κατὰ ποίησιν νάμασι καὶ Κηφισσοῦς μέγας αἵρεται
 πορφύρων τοῖς κύμασι, τὸν Ἐνιπέα τοῦ Ὀμήρου μιμούμενος.
 βιάζεται μὲν γὰρ Ἀλκαῖος ὁμοίως Ὀμήρῳ ποιῆσαι καὶ ὕδωρ θεῶν
 ἐπιδημίαν αἰσθέσθαι δυνάμενον.

Heph. 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικόν
 ἐστί, τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον . . . οἶον·

ᾠ. γ.¹ ὦ 'ναξ' Ἀπόλλων, παῖ μεγάλῳ Δίῳς,
 ὃν ἐξεκόσμη γιγνόμενον πάττηρ
 μίτρα τε χρύσεα καὶ χελύνα²
 δοῖς τ' ἐπὶ τοῖσδεσιν³ ἄρμ' ἐλαύνῃν

5 κυκνόσσυτον,⁴ Δέλφοις μὲν ἔπεμπε καὶ
 Καφισσόδωρον Κασταλίας ὕδωρ⁵
 δίκαν προφατεύσοντα κῆθα⁶
 καὶ θέμιν Ἑλλάδεσιν· σὺ δ' ἔββαις

κύκνοις ἔπηκας πτέσθ' ἐπ' Ὑπερβόροις·
 10 Δέλφοις δ' ἄρ', ὥς ᾔσθοντο, παάονα
 αὐλοῖς⁷ τε σύνθεντες χόροισι
 πὲρ τρίποδ' αἰθέων κέλονται

¹ ll. 2-24, E from Him. ² χελ. Sa. 190 ³ see ὄν Sa. 6

⁴ cf. θεόσσυτος, αὐτόσσυτος and Sa. 172 ⁵ cf. Paus. 10.

8. 5. ἤκουσα . . . τὸ ὕδωρ τῇ Κασταλίᾳ ποταμοῦ δῶρον εἶναι τοῦ
 Κηφισσοῦ· τοῦτο ἐποίησε καὶ Ἀλκαῖος ἐν προοίμῳ τῷ εἰς Ἀπόλλωνα

⁶ Hdn. π. παθ. 2. 192, fr. 73 ⁷ cf. Plut. Mus. 14

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tripod, and besought the God to come back thence. Yet Apollo dealt law among those of that country for a whole year. Then, when he thought it was time that the tripods of Delphi, too, should give sound, he bade the swans fly back again from the Hyperboreans. Now it is summer, and the very midst of summer, when Alcaeus brings Apollo back from that land, and therefore with the summer brightly shining and Apollo present, the lyre, too, puts on a summer wantonness concerning the God. Nightingales sing to him as birds might well sing in Alcaeus, swallows also sing and crickets, not announcing their own fortunes in the world but telling in all their tunes of the God. Castaly, in poetic style, flows with springs of silver, and great Cephissus lifts himself with his waves all shining, in imitation of the Enipeus of Homer. For Alcaeus, like Homer, perforce makes the water able to know that a God is present.

Hephaestion *Handbook of Metre*: The epionic trimeter *a minore* is acatalectic, the so-called Alcaic eleven-syllable . . . for instance :

O King Apollo, son of great Zeus,¹
e. g. whom thy father did furnish forth at thy birth
 with golden headband and lyre of shell, and
 giving thee moreover a swan-drawn chariot to
 drive, would have thee go to Delphi and the
 water which is Cephissus' gift to Castaly,² there
 to deliver justice and right in oracles unto Greece;
 nevertheless, once mounted, thou badest thy
 swans fly to the land of the Hyperboreans; and
 although when the Delphians heard of it they
 set a paean unto flutes and dances of youths
 around the tripod and besought thee to come

¹ cf. Sch. Heph. 84 ; and *fr.* 6 : Heph. tells us this is Ode 1 of Book I

² cf. Pausanias 'I have heard . . . that the water is a gift to Castalia from the Cephissus, and Alcaeus says this too in his prelude to Apollo'

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- e. g. Ὑπερβόρων σ' ἔλθην· σὺ δ' ὅλον Φέτος
 κήθуй θεμιστεύσαις, ὅτα καῖρος ἦν
 15 καὶ Δελφίοις ἄχην τρίποσσιν,
 αὐθι¹ κύκνοις ἐκέλω ἀππέτεσθαι.

 ἦν μὰν θέρος καὶ τῷ θέρεος μέσον,
 ὅτ' ἐξ Ὑπερβόρων πάλιν ἵκεο·
 ἄδόν τ' ἀήδω καὶ χελίδω
 20 φθεγγομένα τε βροτοῖσι τέττιξ

 τέαν τύχαν, καὶ Κασταλία ἀργύροις
 ρῇ νάμασιν καὶ πορφυροκύματος²
 ἄρθη μέγαις Κάφισσος εὖ Φεί-
 δων θεόν οὐκ ἀπόδαμον ἔντα³ . . .

2-5 εἰς Ἑρμῆν

Heph. 83 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν καλούμενον
 ἐνδεκασύλλαβον οἶον· (Sa. 1) . . . ἔστι δὲ καὶ παρ' Ἀλκαίῳ—
 καὶ ἄδηλον ὁποτέρου ἔστιν εὖρημα, εἰ καὶ Σαπφικὸν καλεῖται—
 οἶον·

Χαῖρε Κυλλάνας ὁ μέδεις,⁴ σὲ γάρ μοι
 θῦμος ὕμνην, τὸν κορύφαισιν αὐφαῖς⁵
 Μαῖα γέννατο Κρονίδα μάεισα⁶
 παμβασίλῃι.

¹ cf. Thess. inscr. αὔθε Hfm. 48, Alc. 122. 10 ἄγι, Apoll.
Adv. 163. 2, Hdn. 2. 932. 20 ² cf. χρυσάρματος ³ Pind.
P. 4. 5 ⁴ mss Choer. also μέδων: ll. 2-4 only in Choerob.
 ou Heph. l.c. ⁵ some mss κορυφαῖσιν αὐφαῖς = ἀφῖαις
E, cf. ἄημι, Hesych. ἄος· πνεῦμα, Theocr. 30. 5 παραύφαῖς (ms
 παραύλ.) = παρηταῖς: mss αὐγαῖς, ἄγναις: *B* αὐται ⁶ μάεισα

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e. g. thence, yet for a whole year dealtest thou law in that country; then when it was time for the tripods of Delphi, too, to give sound, thou badest the swans fly back thither. Now it was summer and the midst of summer when thou returnedst from the Hyperboreans; the nightingale sang and the swallow, the cricket sang also to tell mankind of thy fortunes, while Castaly flowed with springs of silver, and great Cephissus lifted his shining waves well knowing that a God was come home.

2-5 To HERMES

Hephaestion *Handbook of Metre*: As an epichoriambic type of this kind of verse we may compare the so-called Sapphic eleven-syllable, for instance: (Sa. 1) . . . ; it also occurs in Alcaeus—and it is uncertain which of the two poets invented it, though it is called Sapphic—, for instance:¹

Hail, thou ruler of Cyllene! thee it is my will to sing, whom Maia bare upon the breezy heights unto the love of the omnipotent Son of Cronus.

¹ Heph. tells us this was Ode 2 of Book I: cf. Choer. on Heph., Apoll. *Synt.* 93 (*Gram. Gr.* 2. 2. 78) who discusses whether μέδεις is verb or particp.: perh. cf. for the rest Philostr. *Vit. Ap.* 5. 15, *Im.* 1. 25

(δέδασα δαείς, μέμνημαι μαιεύς) 'desired, loved,' Michelangeli -E
mss μαιεία, μέγιστα: B μίγεισα

LYRA GRAECA

3

Men. Encom. Rh. Gr. 9. 149 Walz [π. γενεαλογικῶν]· ἀλλ' ἐπεὶ εὔρηται καὶ τοῦτο τὸ εἶδος τῶν ὕμνων παρὰ τοῖς ἀρχαίοις καὶ ἤδη τινὲς καὶ Διονύσου γονὰς ὕμνησαν καὶ Ἀπόλλωνος γονὰς ἕτεροι καὶ Ἀλκαῖος <καὶ> Ἡφαίστου καὶ πάλιν Ἑρμοῦ, καὶ τοῦτ' ἀποτετμήμεθα τὸ μέρος . . . ἔστι δὲ ποιητὴ μὲν¹ καθ' αὐτὸν² μόνον τὸ εἶδος χρήσιμον, συγγραφῇ δὲ οὐδέποτε. ὁ μὲν γὰρ καὶ Χάριτας μαινευόμενος καὶ Ὀρας ὑποδεχομένης καὶ τὰ τοιαῦτα πραγματεύεται, ὁ δ' ἐπ' ἀνάγκης ὅτι βραχύτατα ἐρεῖ.

4

Paus. 7. 20. 2 βουσί γὰρ χαίρειν μάλιστα Ἀπόλλωνα Ἀλκαῖός τε ἐδήλωσεν ἐν ὕμνῳ τῷ εἰς Ἑρμῆν, γράψας ὡς ὁ Ἑρμῆς βούσι ὑφέλοιτο τοῦ Ἀπόλλωνος.

Porph. Hor. Od. 1. 10. 1 ['Mercuri facunde nepos Atlantis . . .']: Hymnus est in Mercurium ab Alcaeo lyrico poeta.

Id. 1. 10. 9 ('te boves olim nisi reddidisses | per dolum amotas, puerum minaci | voce dum terret, viduus pharetra | risit Apollo'): . . . fabula haec autem ab Alcaeo ficta et iterum Mercurius idcirco traditur furandi repertor, quia oratio, cuius inventor est, animos audientium fallit.

Sch. Il. 15. 256 [Ἀπόλλωνα χρυσόδορον]· Ἑρμῆς ὁ Διὸς καὶ Μαίας τῆς Ἀτλαντὸς εἶρε λύραν, καὶ τοὺς Ἀπόλλωνος βόας κλέψας εὐρέθη ὑπὸ τοῦ θεοῦ διὰ τῆς μαντικῆς. ἀπειλοῦντος δὲ τοῦ Ἀπόλλωνος ἔκλεψεν αὐτοῦ καὶ τὰ ἐπὶ τῶν ὤμων τόξα· μειδιῶσας δὲ ὁ θεὸς ἔδωκεν αὐτῷ τὴν μαντικὴν ῥάβδον, ἀφ' ἧς καὶ χρυσόραπισ ὁ Ἑρμῆς προσηγορεύθη· ἔλαβε δὲ παρ' αὐτοῦ τὴν λύραν ὅθεν καὶ χρυσάωρ ὠνομάσθη ἀπὸ τοῦ τῆς κιθάρας ἀορτῆρος.³

¹ mss ὡς π. μ. (from marginal correction of previous line)
² E: mss αὐτὸ ³ see p. 324

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3

Menander *Declamations* [on genealogic hymns]. . . . But since this literary form is found among the ancients, and some ere this have sung of the birth of Dionysus and others of the birth of Apollo, and Alcaeus of that of Hephaestus also and again of that of Hermes, I have made it a separate class. . . . The form is useful only to the poet, never to the prose-writer; for the one deals with the midwifery of the Graces and the nursing of the Seasons and the like, whereas the other will of necessity express himself as briefly as possible.¹

4

Pausanias *Description of Greece*: Apollo's delight in oxen is shown by Alcaeus in the *Hymn to Hermes*, where he says that Hermes stole oxen from Apollo.

Porphyrion on Horace Ode 1. 10 ['Mercury, thou eloquent son of Atlas' daughter']: A hymn to Mercury by the lyric poet Alcaeus.

The Same ['Thee it was, at whom once Apollo smiled when as a babe thou tookest his quiver while he sought to terrify thee with threats because of thy theft of his oxen']: This story (the theft of the quiver) originated with Alcaeus, and thus for the second time Mercury is made the discoverer of thieving because of the deception wrought by oratory, the art he invented.

Scholiast on *Iliad* ['Apollo wielder of gold']: Hermes, the son of Zeus and Maia daughter of Atlas, discovered the lyre, and having stolen the oxen of Apollo was found out by the God's power of divination. But when Apollo threatened him, he stole the very bow and arrows that were upon his shoulder. Whereat the God smiled, and gave him the divining-staff from which Hermes came to be called 'God of the golden wand,' and received from him the lyre which has given him the name of 'the wielder of gold' from the strap to which the lyre is fastened.²

¹ Men. seems to imply that A. did not write a hymn to Dionysus, but cf. 174 ² see next page footnote

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- e. g.¹ κῶτ' Ἀπόλλωνος βόας ἐξέκλεψας
 εὔρε μὲν σφε μάντις ἄναξ, ἐπεὶ δὲ
 δεῖνά σ' ἀπειλή, τότα δὴ σὺ καὶ τὰπ-
 ομμάδι' αὐτῷ
 5 ἐξέκλεψας τόξ'.² ὁ δὲ μειδιάσας
 μαντίκαν σοι ῥάβδον ἔδωκ', ἀπ' ἧς τὴν
 καὶ κλύεις χρυσόρραπισ ἐν βρότοισι,
 κᾶλαβεν αὐτός
 ἀπ' σέθεν χέλυν, τόθεν ὠνύμασται
 10 χρυσάωρ . . .

5

Ath. 10. 425 c [π. οἰνοχοῶν]: τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινας
 ἱστοροῦσι τὴν Ἀρμονίαν . . . Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει
 αὐτῶν οἰνοχόον ὡς καὶ Σαπφῶ λέγουσα (Sa. 146).

6 εἰς Ἀθηνᾶν

Strab. 9. 411 [π. Κορωνείας]: κρατήσαντες δὲ (οἱ Βοιωτοί) τῆς
 Κορωνείας ἐν τῷ πρὸ αὐτῆς πεδίῳ τὸ τῆς Ἰωνίας Ἀθηνᾶς ἱερὸν
 ἰδρύσαντο ὁμώνυμον τῷ Θεσσαλικῷ καὶ τὸν παραρρέοντα ποταμὸν
 Κουάριον προσηγόρευσαν ὁμοφώνως τῷ ἐκεῖ· Ἀλκαῖος δὲ καλεῖ
 Κωφάλιον³ λέγων·

ᾧ νασσ' Ἀθανάα πολε[μάδοκε],⁴
 ἃ ποι Κορωνείας ἐπιφείδω
 ναύω πάροιθεν ἀμφι[κλύστῳ]⁵
 Κωφαλῖω³ ποτάμῳ παρ' ὕχθοις . . .

ἐνταῦθα δὲ καὶ τὰ Παμβοιώτια συνετέλουν.

¹ E from Sch. Il. ² cf. Theocr. 29. 29. ³ E, cf. κῶας:
 mss Κωρ. : Call. Pall. 5. 63 Kour. ⁴ Wel. -Ahr. : mss λέγων
 ἄσσ' ἀθὰνα ἀπολε . . . ⁵ ἃ ποι Κορ. Wel : mss ἀπὸ Κορωνείας :

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e. g. And when thou stolest away the oxen of Apollo, 'tis true he found them, being Lord of divination; but when he threatened thee full direly, then thou stolest away the very bow and arrows that were upon his shoulder: whereat he smiled, and gave thee the divining-staff from which men know thee to this day as 'God of the golden wand,' and himself received from thee the lyre whence he is called 'Wielder of gold.'

5

Athenaeus *Doctors at Dinner* [on winebearers]: According to some writers the winebearer of the Gods was Harmonia . . . Alcaeus makes Hermes bear their wine and so does Sappho (146).

6 TO ATHENA

Strabo *Geography*: When they conquered Coronea, the Boeotians built in the plain which lies before it the temple of Itonian Athena, calling it after the Thessalian one, and named the river which flows beside it Cuarius after the river in Thessaly. But Alcaeus calls it Coälius, saying:

O Queen Athena, upholder of War, who standest, we know, watching over Coronea before a stream-flanked temple on the banks of the Coälius . . .

And it is here that they used to hold the Pan-Boeotian festival.

ἐπιΦείδω *E*, cf. for gen. *προορώ*: *B ἐπὶ πισέων: ναύω* Wel: mss *ἐπιδεων αυω: ἀμφικλ. E* (in a bend of the river): Wel. *ἀμφιβαίνεις*: mss *ἀμφι* . . .

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7

Strab. 9. 412 [π. Ὀρχηστοῦ]· οὐκ εἶδ' ὃ Ἄλκαῖος, ὥσπερ τὸ τοῦ ποταμοῦ ὄνομα παρέτρεψε τοῦ Κουαρίου, οὕτω καὶ τοῦ Ὀρχηστοῦ κατέψευσται, πρὸς ταῖς ἐσχατιαῖς τοῦ Ἑλικῶνος αὐτὸν τιθεῖς· ὃ δ' ἐστὶν ἄπωθεν ἱκανῶς τούτου τοῦ ὕρου.

8

Apoll. Pron. 76. 32 σαφὲς ὅτι καὶ τὸ Αἰολικὸν δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον προσνέμεται, καθὼ καὶ αἱ ἀπὸ φωνήεντος ἀρχόμεναι δασύνονται. Ἄλκαῖος·

. . . ὥστε θέων μήδεν' Ὀλυμπίων
λῦσ' ἄτερ *Ῥέθεν*¹ . . .

9 εἰς Ἡφαιστον

[*Vide* 3]

10 εἰς Ἄρη

Cram. A.O. 3. 237. 1 ζητοῦμεν καὶ τὴν τοῦ Ἄρης, Ἄρεος γενικὴν, πῶς εὔρηται διὰ διφθόγγου· λέγομεν Ἄρενος, Ἄρευι· (24)· ἡ κλητικὴ·

. . . Ἄρευ, δι' ὃ φόβος δαίκτηρ² . . .

11 [εἰς Ἀφροδίτην]

Ox. Pap. 1233. 12. 5-9

[.	.	.	.	.	.	.	τέ]	μενος	λάχοις[	α]
[.	κ]	ορύφαν	πόλῃος	
[.]	ν	Ἀφρόδιτα	
[.				

¹ Bek. (but λῦσαι ἄτερ): mss λυσεατερ γεθεν
mss διακ.

² Cram:

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71

Strabo *Geography* [on Onchestus]: And Alcaeus, who changed the name of the river Cuarius, has done ill in his misstatement concerning Onchestus in the passage where he places it at the foot of Helicon, whereas it really lies a considerable distance from that mountain.

8

Apollonius *Pronouns*: It is clear moreover that the Aeolic digamma [*w*] is prefixed to the pronouns of the third person, just as those that begin with a vowel are [ordinarily] aspirated. Compare Alcaeus:

. . . so that [he] could loose none of the Olympians without his aid.²

9 To HEPHAESTUS

[See 3]

10 To ARES

Cramer *Inedita* (Oxford): We are enquiring also how *Ἄρεος* the genitive of *Ἄρης* 'War' is found with a diphthong, *Ἄρεως*, [and the dative] *Ἄρει*; compare: (24); and for the corresponding vocative:

. . . O War, through whom murderous Fear . . .

11 [To APHRODITE]

From a Second-Century Papyrus:

. . . who possessest a precinct . . . summit of the city . . . Aphrodite . . .

¹ perh. from the same hymn
cf. *Od.* 8. 266 ff

² prob. Hephaestus' aid;

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12

Apoll. Pron. 395 A ἡ τεὸς Δωρικὴ τῇ σὸς ὁμωνυμεί . . . καὶ
παρ' Αἰολεῦσιν· Ἀλκαῖος ἐν πρώτῳ·

τὸ δ' ἔργον ἀγήσαιο τέα κόρα¹

13 [εἰς Ἑρωτά?]

Et. Gud. 278. 17 τὰ γὰρ ἄνθη λέγεται ἡμερὰ² ἐπεὶ ἐν τῷ ἔαρι
φύονται δτε καὶ τὰ ἑρωτικά θερμότερά ἐστι. τούτου χάριν καὶ ὁ
Ἀλκαῖος Ζεφύρου καὶ Ἰριδος τὸν Ἑρωτά φησιν.

Plut. Amator. 20 τὰ μὲν οὖν πολλὰ ποιηταὶ προσπαίζοντες
εὐοίκασι τῷ θεῷ γράφειν περὶ αὐτοῦ καὶ ἄδειν ἐπικωμάζοντες, ὀλίγα
δὲ εἴρηται μετὰ σπουδῆς αὐτοῖς, εἴτε κατὰ νοῦν καὶ λογισμὸν εἴτε
σὺν θεῷ τῆς ἀληθείας ἀψαμένοις· ὧν ἓν ἐστὶ καὶ περὶ τῆς γενέσεως·

. δεινότατον θεῶν
<τὸν> γέννατ' εὐπέδιλλος Ἰρις
χρυσοκόμα Ζεφύρῳ μίγεισα.³

εἰ μὴ τι καὶ ὑμᾶς ἀναπεπείκασιν οἱ γραμματικοὶ λέγοντες πρὸς τὸ
ποικίλον τοῦ πάθους καὶ τὸ ἀνθηρὸν γεγονέναι τὴν εἰκασίαν.

14 εἰς Διοσκούρους

Ox. Pap. 1233. 4

[Δεῦτ' Ὀλυμπον ἀστέρ]οπο[ν] λίποντε[ς]
[παῖδες ἴφθ]ιμοι Δίος ἡδὲ Λήδας⁴
[ἰλλάφ] θύμῳ προ[φά]νητε Κᾶστορ
καὶ Πολύδευκες,

5 οἱ κατ' εὖρην χθόνα καὶ θάλασσαν
παῖσαν ἔρχ[εσθ'] ὦ[κ]υπό[δ]ων ἐπ' ἵππων,
ρῆα δ' ἀνθρώ[ποις] θανάτῳ ρύεσθε
δακρυόεντος⁵

ALCAEUS

12

Apollonius *Pronouns*: The pronoun *τεός* is Doric for *σός* 'thy' . . . and occurs in the Aeolic writers; compare Alcaeus Book I:

. . . and may thy daughter lead the enterprise¹

13² [To Love?]

Etymologicum Gudianum: For flowers are called gentle [that is, cultivated as opposed to wild,] because they grow in the Spring which is the particular season of love. And that is why Alcaeus calls Love the child of Zephyr or the West-Wind and Iris or the Rainbow.

Plutarch *Amatorius*: Although the poets generally seem to write and sing praise of Love in a jesting mood, sometimes, whether of their own choice and reflexion or by the grace of God, they get at the truth and treat of him seriously, as for instance in the matter of his birth:

. . . awfulest of Gods, whom sandalled Iris bore to Zephyr of the golden hair

—unless indeed you follow the grammarians in holding that the description is aimed at the motley and various nature of the passion.

14 To THE DIOSCURI

From a Second-Century Papyrus:

Come ye hither from star-bright Olympus, ye stalwart children of Zeus and Leda, and shine forth in propitious wise, O Castor and Polydeuces, who go on swift-footed horses over broad earth and all the sea, and do so easily save men from lamentable death

¹ prob. Persuasion, cf. Sa. 33 ² cf. E.M. 470. 28, Theocr. 13 Arg. ("Ἐπίδος for Ἰριδος), Eust. II. 391. 24, 555. 30

¹ ἀγῆσαιτο Bast: mss -ατο ² mss ἡμερα ³ γέννατ' B: mss γελνατ': μίγνισα Pors: mss μιχθείσα ⁴ ll. 1-3 Hunt-Wil.
⁵ P ζακρ. hyperaeol. ? Wil. keeps as compd. of κρυόεις

LYRA GRAECA

εὐσδύ[γ]ων¹ θρώσκοντ[ες ὄν] ἄκρα νάων
 10 [π]ήλοθεν λάμπροι προτό[νοισ'] ἴσο[ν]τες²
 ἀργαλέα δ' ἐν νύκτι φ[άος φέ]ροντες
 νᾱῖ μελαίνα. . . .

15 εἰς Ἀχιλλέα

Eust. ad Dion. Perieg. 306 ἄλλοι δὲ φασιν ἕτερον εἶναι τοῦτον Ἀχιλλέα παρὰ Σκύθαις βασιλέα τῶν τόπων, ὃς ἠράσθη τε τῆς Ἰφιγενείας καὶ πεμφθεῖσαν ἐκεῖσε ἔμεινεν ἐπιδιώξας,³ ἐξ οὗ ὁ τόπος Ἀχιλλεῖον. οἱ δὲ τοῦτο λέγοντες παραφέρουσι μάρτυρα τὸν Ἀλκαῖον λέγοντα·

᾽Ω ἴναξ Ἀχιλλεὺς ὃς γὰρ Σκυθίκας μέδεις . . .⁴

16 εἰς τὰς Νύμφας

Heph. 66 [π. ἀντισπαστικοῦ]· τὸ δὲ ἀκατάληκτον (τετράμετρον) καλεῖται Σαπφικὸν ἐκκαίδεκασύλλαβον, ᾧ τὸ τρίτον ὄλον Σαπφοῦς γέγραπται, πολλὰ δὲ καὶ Ἀλκαίου ἔσματα·

Νύμφαι,⁵ ταῖς Δίος ἐξ αἰγιόχω φαῖσι τετυγμένας . . .

17 [εἰς Ἥλιον?]

Ox. Pap. 1233. 3. 8-11⁶

[Πάντροφ'] ᾽Αλί, ὃς ποτάμων παρ' ἄ[κταις]
 [ἦλθες ἢ παρ] πορφυρίαν θύλασσαν
 [ἄ κλύδων ἐρ]ευγόμενος ζαλαίαν
 [ἄονα τ]ύ[πτε]ι·

¹ cf. (C.R. 1916. 103) ² Hunt -E (l.c.) ³ E: mss ἴφ. πεμφθείσης ἐκεῖ καὶ ἐμ. ἐπιδιώκων. ⁴ ᾽Ω ἴναξ E: mss om. (intermediate stage ὦν ἀχ.): γὰρ B: mss τᾶς ⁵ E (like all H.'s citations where possible, the line is the first of a poem): mss -αις ⁶ Hunt -E (C.R. 1916, 103)

ALCAEUS

by leaping to the high-top of benchèd barks, there
to sit far-seen upon the forestays, and so lighting
the midnight path of the black ship¹ . . .

15 To ACHILLES

Eustathius on Dionysius the Geographer : Others say that this is another Achilles, king of the district among the Scythians, who had fallen in love with Iphigeneia and remained there after following her when she was sent thither. The commentators who hold this view call Alcaeus to witness where he says :

O King Achilles, who rulest the land of
Scythia . . .

16 To THE NYMPHS

Hephaestion *Handbook of Metre* [on the antispastic]: The acatalectic tetrameter is called the Sapphic sixteen-syllable, and the whole of Sappho's third Book is written in it, as well as many poems of Alcaeus, such as :

O Nymphs, who they say are sprung from the
Aegis-Bearer . . .

17 [To THE SUN?] ²

From a Second-Century Papyrus :

All-nurturing Sun, who hast come by river-banks
or by the purple sea where the gushing wave beats
on the surfy shore, while many maids stand in a

¹ *i. e.* St. Elmo's fire ² If l. 1 is rightly restored this poem *may* be connected with the eclipse of May 28, 585 B.C., but one would perh. expect a ref. to it earlier than the 3rd stanza

LYRA GRAECA

δ [κᾶνθα] πόλλαι παρθένικαι πέρ[εσταν]
 [καὶ κᾶ]λων μῆρων ἀπάλαιοι χέρ[σι]
 [δέρμ]α θέλγονται τόθεν ὥς ἄλει[φαρ]
 [ῆπιον] ὕδωρ
 [κακχέοισαι]

18 εἰς Πενίαν

Stob. Fl. 96. 17 [πενίας ψόγος]· Ἀλκαίου ποιητοῦ·

Ἄργάλεον Πενία κάκον ἄσχετον, ἃ μέγαν
 δάμναις λαὸν Ἀμαχανία σὺν ἀδελφία¹ . . .

B'

ΠΟΛΕΜΙΚΩΝ

19

Ath. 14. 627 a [π. μουσικῆς]· τὸ δ' ἀρχαῖον ἢ μουσικὴ ἐπ' ἀνδρείαν προτροπὴ ἦν. Ἀλκαῖος γοῦν ὁ ποιητής, εἰ τις καὶ ἄλλος μουσικώτατος γενόμενος, πρότερά τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν ἀνδρείαν τίθεται, μᾶλλον τοῦ δέοντος πολεμικὸς γενόμενος. διὸ καὶ ἐπὶ τοῖς τοιοῦτοις σεμνυνόμενός φησιν·

μαρμαίρει δὲ μέγας δόμος χάλκῳ· παῖσα δ'
 Ἄρη κεκόσμηται στέγα
 λάμπραισιν² κυνίαισι, κατ' τῶν λεῦκοι κατύ-
 περθεν ἵππιοι λόφοι
 νεύοισιν κεφάλαισιν ἀνδρῶν ἀγάλματα· χάλκισαι
 δὲ πασσάλοις

¹ ἀργάλεον Blass: μέγαν: mss also μέγα: δάμναις B: mss -νησι ² mss λάμπραισι(ν)

ALCAEUS

ring and rub with dainty hands the flesh of their fair thighs, taking and pouring the gentle water over themselves even as an unguent . . .¹

18 To POVERTY

Stobaeus *Anthology*: From the poet Alcaeus:

O Poverty, thou grievous and resistless ill, who with thy sister Helplessness overwhelmest a great people . . .

Book II

WAR-SONGS

19²

Athenaeus *Doctors at Dinner* [on music]: In ancient times music was used as an incitement to courage. For instance, the poet Alcaeus, who was a very great musician, became over-warlike and puts the claims of courage before those of poetry, and therefore prides himself on things of war in the following words:

The great house is all agleam with bronze. War has bedecked the whole roof with bright helmets, from which hang waving horse-hair plumes to make adornment for the heads of men; the pegs are

¹ for bathing as a sign of warmer weather, cf. Long. *Past.* 3. 24 ² cf. Eust. *Il.* 1319. 67

LYRA GRAECA

κρύπτοισιν περικείμεναι λάμπραι κνάμιδες,
 ἄρκος ἰσχύρῳ βέλεος,¹
 5 θόρρακές τε νέῳ λίνῳ κούιλαι² τε κατ' ἄσπιδες
 βεβλήμεναι,
 πὰρ δὲ Χαλκίδικαι σπάθαι, πὰρ δὲ ζώματα³
 πόλλα καὶ κυπάσσιδες·
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρῶτιστ' ὑπὰ
 Φέργον ἔσταμεν⁴ τόδε.

καίτοι μᾶλλον ἴσως ἤρμοττε τὴν οἰκίαν πλήρη εἶναι μουσικῶν
 ὀργάνων. ἀλλ' οἱ παλαιοὶ τὴν ἀνδρείαν ὑπελάμβανον εἶναι
 μεγίστην τῶν πολιτικῶν ἀρετῶν κ.τ.λ.

20

Strab. 14. 661 [π. Καρῶν]. τοῦ δὲ περὶ τὰ στρατιωτικὰ ζήλου
 τά τε ὕχανα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους·
 ἅπαντα γὰρ λέγεται Καρικὰ . . . ὃ δὲ Ἀλκαῖος·

λόφον τε σείων Κάρικον

21

Hdn. π.μ.λ. 2. 929. 15 Lentz παρητησάμεθα δὲ Αἰολίδα
 διάλεκτον διὰ τὸ πτάζω·

ἑπταζον ὥστ' ὄρνιθες ὦκυν
 αἶετον ἐξαπίνας φάνεντα.⁵

22, 23, 24

Choer. *Gram. Gr.* 4. 214. 20 ἀλλ' ἐπειδὴ τὰ εἰς εὐς ἀπο-
 βάλλουσι τὸ ν κατὰ τὴν γενικὴν . . . χωρὶς τοῦ Ἄρεως Ἄρενος·
 τοῦτο γὰρ ἐφύλαξε τὸ ν παρὰ τοῖς Αἰολεῦσιν, οἶον·

. . . Ἄρενος στροτιωτέροισ⁶

¹ mss ἰ. βέλεος, ἰσχυροβελές : ἄρκος : mss also ἔρκος ² mss
 κοιλαι ³ mss ζώματα ⁴ subjunct. = ἑσταῶμεν ⁵ B :
 mss ἑπταζον· ὡς τὸ and ἐξαπτήνας ⁶ mss στρατ.

ALCAEUS

hidden with bright brazen greaves to ward off the strong arrow, corslets of new linen cloth and hollow shields are piled upon the floor, and beside them stand swords of Chalcidian steel, and many a doublet, many a kilt. These we cannot forget, so soon as ever we undertake this task.

Whereas the house should rather, perhaps, have been full of instruments of music. But the ancients considered courage to be the greatest of the political virtues, etc.

20¹

Strabo *Geography* [the Carians]: Their warlike proclivities are indicated by the shield-thong, shield-device, and helmet-plume, all of which are called Carian; compare . . . and Alcaeus

and tossing a Carian plume . . .

21

Herodian *Words without Parallel*: I excepted the Aeolic dialect because of $\pi\rho\acute{\alpha}\zeta\omega$ 'to cower'; compare

They cowered like birds at the sudden sight of a swift eagle.

22, 23, 24

Choeroboscus *On the Canons of Theodosius*: But since nouns in *-eus* lose the *u* in the genitive . . . except 'Apeus' 'Apevos' 'War,' for this has kept the *u* in Aeolic, as:

greater warriors than the War-God

¹ cf. Eust. *Il.* 367. 25.

LYRA GRAECA

καὶ πάλιν·

· · · · · τὸ γὰρ
 Ἄρευι κατθάνην κάλον

καὶ πάλιν·

μεῖξαν τ' ἐς ἀλλάλοις Ἄρευσ.¹

25²

Hesych. ἐπιπνεύων.³ . . Ἀλκαῖος·

ἡ ποι σὺν ἄνδρων ἄγε <δε>δάσμενον
 στρότον, νόμισμ' ἐπ' οἱ πνέοισα.⁴

26⁵

Ox. Pap. 1233. 8. 3-5

[. . .] εὐτέ με γήρας τε[τόρη ἀλγάρεον, ἔνθ'
 ἔμοι]
 [μὴ γένοι]το λάθε[σθ]αι χ[ά]ρ[ιτος τῶν προτέρων
 φίλων.]

27⁶ [εἰς Μυτιλήνην]

Ibid. 5-12

[Νῦν παί]δων ἀπάλων σ' ὕμν[έομεν γὰ τρόφ',
 ὅσοι στίχι]
 [τᾷ πρῶ]τᾷ πολιάταν, ὀλιγον σφ[ῶν πεποήμ-
 μενοι]
 [ἔξισαν·] τὸ γὰρ ἐμμόρμενον ὄρ[γον θέσαν
 ἄνδρεσι]

¹ mss also μίξαντες ἀλλήλοισιν Ἄρευι (Ἄρευσ) ² cf. *Camb. Philol. Soc. Proc.* 1916 ³ ms ἐπιπνεύων, see Schmidt

ALCAEUS

and again :

for 'tis noble to die in war ;

and again :

They mingled war one against another.¹

25

Hesychius ἐπιπνεύων 'breathing upon, inspiring': . . .
Alcaeus :

Verily she did join together a divided host of men
by inspiring it with law and order.

26

From a Second-Century Papyrus :

. . . As for me, when grievous age wears me out,
then be it not mine to forget the kindness of such
as were my friends of old.

27 [TO MYTILENE]

From the Same :

Now is our song of thee, thou great Nurse of all
those tender youths who recking so little of them-
selves took the field in the first rank of our people ;
for they have done the allotted task of men with the

¹ cf. Cram. *A.O.* 3. 237. 3

⁴ *E l.c.* : ms ἡπουσυναγανδρωνδόμενον στρατὸν νομισμένοι
πνέουσα ⁵ *E, C.R.* 1916. 103 ⁶ so *E, l.c.*

LYRA GRAECA

[μὴ ἄλλ]αισ' ἄνδρεσι τοῖς γεινο[μένοις δια-
 νοῖταις.]
 5 [αἰ πάντ'] αἰ σόφος ἦ καὶ φρέσι πύκνα[ις ἱκελος
 θέω,]
 [οὐδὲ κ' ὦ]ς παρὰ μοῖραν Δίος οὐδὲ τρίχ'
 [ἐτιλλόμεν,]
 [ἄνδρες τ'] ὄντες ἄσαις μει[χνύμεθ' ἀνδρο-
 πρέπεσιν βίον·]
 [νέοισιν δ]ὲ φέρεσθαι βάθυ[ν ἐς πῶρον
 Ἀρητῶ]
 e. g. [οὐκ ἔοικε κλόνω· οὗτοι δ', ὅτ' ἔπηλθεν
 δυσεπήβολος]
 | [στρότος τὰν πόλιν, οὐκ ἐξεφύβεντ', ἀλλὰ σὺν
 ἔντεσι]. . .

28¹

Aristid. 1. 821 δι' ἃ πάντα χρή καὶ τὸ συμβεβηκὸς ἐνεγκεῖν
 ὡς πρῶτάτα, καὶ τῶν δευτέρων ἐρρωμένως ἀντέχεσθαι, καὶ τὸν
 λόγον βεβαιῶσαι, δι·

Οὐκ οἰκίαι κάλως τετεγασμένοι
 λίθοι τε τειχέων εὖ δεδομήμενοι²
 οὐδὲ στένωποι καὶ νεώρι'
 ἀ πόλιν, ἀλλ' ἄνερες χράεσθαι

5 τοῖς αἰ πάρεσι δυννάμενοι . . .

29¹

Nicol. *Progymn.* 1. 277 Walz πρὸς ἃ δὴ βλέπων Ἀλκαῖος ὁ
 ποιητὴς οὐ ξύλα καὶ λίθους ἀλλ' ἄνδρας ἐφιλοσόφησε πόλεις
 σύστασιν.

¹ *E, Camb. Philol. Soc. Pro.* 1916: mss . . . ἐστεγασμένοι
 . . . οὐδὲ λίθοι . . . στενωποί τε καὶ . . . ἄνδρες χρῆσθαι . . .
 αἰ παρῶσι δυνάμ. ² οἱ ἢ δεδομήμενοι?

ALCAEUS

same will as those who have grown to be men. Were I all-wise, were I like to a God in shrewdness of wit, even so I would not so much as pluck out a hair contrary to the decree of Zeus,¹ and being grown men our lives are mingled with troubles befitting our estate; but for youths to rush into the deep tumult of the battle mellay—that is not for them. [Yet these, when a host ill-conquerable came up against our city, laid fear aside and took arms and. . . .]

28²

Aristides *Rhodian Oratim*: For all these reasons we must bear our misfortune as gently as we can and stoutly reject the second place, and confirm the saying that

Not houses finely roofed or the stones of walls well-built, nay nor canals and dockyards, make the city, but men able to use their opportunity.

29²

Nicolaus *First Exercises in Oratory*: It was in reference to this that the poet Alcaeus made the profound statement that a city was composed not of timber and stones but of men.

¹ *i. e.* I am content to be a grown man as my beard shows me to be ² cf. Aristid. 1. 791

LYRA GRAECA

Aristid. 2. 273 π. τῶν Τεττάρων . . . τὸν λόγον δὲ πάλαι μὲν Ἀλκαῖος ὁ ποιητὴς εἶπεν, ὕστερον δὲ οἱ πολλοὶ παραλαβόντες ἐχρήσαντο ὡς ἄρα·

οὐ λίθοι ξύλα τ', οὐ τέχνα
τεκτόνων πόλεις, ἀλλ' ὅπα
ποττά κ' ἔωσιν ἄνδρες
αὐτοῖς σφῆζην εἰδοτες, ἔν-
5 ταῦθα τείχεα καὶ πόλεις.¹

30²

Sch. Aesch. Sept. 398 [οὐδ' ἐλκοποιὰ γίνεται τὰ σήματα]·
ταῦτα παρ' Ἀλκαίου·

οὐ <γὰρ> τιτρώσκει τὰπίσαμ' οὐδ'
αὐτα κατ' αὐτ' ἐδύναν ἔχοισιν
αἱ μὴ αὐτὸς ὥχων αἶ κε γέναιος ἦ.³

31

Cram. A.P. 4. 61. 13 ἄρκος· οὐδέτερον, οὐ μέμνηται Ἀλκαῖος·

. τῷ ἀχάλινον⁴
ἄρκος ἔσῃ

32

Apoll. Pron. 101. 3 ἄσφε Αἰολεῖς·

. . . . ὅτ' ἄσφ' ἀπολλυμένοις σάως.⁵

Ἀλκαῖος δευτέρῳ.

¹ mss οὐδὲ ξύλα οὐδὲ τέχνη αἱ πόλεις εἰεν ἀλλ' ὅπου ποτ' ἂν ὦσιν . . . ἐντ. καὶ τείχη καὶ πόλεις ² E, Camb. Philol. Soc. Proc. 1916 ³ mss . . . τὰ ἐπίσημα ὅπλα οὐδὲ αὐτὰ καθ' ἑαυτὰ δύναμιν ἔχει εἰ μὴ ἄρα ὁ φέρων αὐτὰ ἐὰν γενναῖος ᾖ : ἐδύναν = ὀδύνην ⁴ E, i. e. ἀχάλινον (the quotation must

ALCAEUS

Aristides *The Four Great Athenians*: . . . the saying which the poet Alcaeus said long ago, but which has since been used by all and sundry, that

Not stone and timber, nor the craft of the joiner, make the city; but wheresoever are men who know how to keep themselves safe, there are walls and there a city.

30

Scholiast on Aeschylus [Blazons make no wounds]: This comes from Alcaeus:

For blazons wound not nor of themselves carry pain, except he that wields them, if *he* be a noble man.

31

Cramer *Inedita* (Paris) ἄρκος 'defence': neuter; used by Alcaeus:

. . . to whom you shall be an unbridleable defence.¹

32

Apollonius *Pronouns*: ἄσφε 'them' is Aeolic; compare Alcaeus, Book II:

. . . when thou savest them from destruction.

¹ *i. e.* irresistible

have proved ἄ. neuter): cf. χαλίνος *E.G.* 561. 4: mss τὸν χαλινόν: metre 'Alcaic' ³ 2nd. pers. sing. of σώωμι (or σώω, of σώω?) *E*

LYRA GRAECA

33

Cram. *A.O.* 1. 298. 17 Αἰολεῖς νάεσσι.¹

κάπιπλεύῃν νάεσσιν

Ἄλκαῖος.

34

Ibid. 4. 336. 6

Ἄρέως

ἀπὸ Ἄρεως. εὐρέθη δὲ παρὰ Ἀλκαίῳ.

35

Poll. 4. 169

κύπρον

δὲ τὸ οὕτω καλούμενον μέτρον εὔροισ ἂν καὶ παρὰ Ἀλκαίῳ ἐν δευτέρῳ Μελῶν.

Γ' καὶ Δ'

ΣΤΑΣΙΩΤΙΚΩΝ

36

Apoll. *Adv.* 197. 12 τῇδε γὰρ ἔχει καὶ τὸ ἐπίρρημα παρ' Αἰολεῦσι τὸ μέσοι·

. . . γαίας καὶ νιφόεντος ὀρράνω μέσοι·

τῇδε ἔχει καὶ ἀπὸ τοῦ τήλοθι τὸ πῆλοι.²

¹ νάεσσιν *El*: mss *A.O.* νέασσι: -πλεύῃν *E*, cf. on 2. 2: mss -πλεύσειν: *B* -πλεύσῃ ² cf. Ibid. 177. 5 τὸ γὰρ παρὰ τοῖς περὶ τὸν Ἀλκαῖον μέσοι . . . ὃν τρόπον παρὰ τὸ οἶκος τὸ οἶκοι ἐγένετο σημαῖνον τὸ ἐν οἴκῳ

ALCAEUS

33¹

Cramer *Inedita* (Oxford): The Aeolic form is *νδεσσι* ('in ships'); compare Alcaeus:

. . . and to sail thither in ships

34²

Ibid. *Ἄπεως*

of Ares

from *Ἄπεως*, which is found in Alcaeus.

35³

Pollux *Vocabulary*:

cyprus,

the measure so-named, you may find also in the second book of Alcaeus' *Lyric Poems*.

BOOKS III AND IV

POLITICAL POEMS

36

Apollonius *Adverbs*: For it is thus also in Aeolic with the adverb *μέσσοι* 'amid' or 'between':

. . . between earth and snowy sky;

and it is the same with *πήλοισι* from *τήλοθι* 'afar.'⁴

¹ cf. *E.M.* 605. 27 ² cf. *Eust. II.* 118. 35 ³ cf. *Poll.* 10. 113 ⁴ cf. the Same: For the word *μέσσοι*, used by Alcaeus . . . in the same way as *οἴκοι* 'at home,' comes from *οἶκος* and means 'in the house': perh. from the same poem as 37

LYRA GRAECA

37, 38, 39

Heracl. *Alleg. Hom.* 5 ἐν ἱκανοῖς δὲ καὶ τὸν Μυτιληναῖον μελοποιὸν εὐρήσομεν ἀλληγοροῦντα. τὰς γὰρ τυραννικὰς ταραχὰς ἐξ Ἰσίου χειμερίῳ προσεικάζει καταστήματι θαλάσσης·

Ἄσυννέτημι τῶν ἀνέμων στάσιν.¹
τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
τὸ δ' ἔνθεν ἄμμες δ' ὃν τὸ μέσσον
νῆϊ φορήμεθα σὺν μελαίνα

5 χεῖμωνι μόχθεντες μεγάλῳ μάλα·
πὲρ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει,
λαῖφος δὲ πὰν ζάδηλον ἦδη
καὶ λάκιδες μέγαλαι κατ' αὐτο,
χόλαισι δ' ἄγκουναι.²

τίς οὐκ ἂν εὐθὺς ἐκ τῆς προτρεχούσης περὶ τὸν πόντον εἰκασίας ἀνδρῶν πλωϊζομένων θαλάττιον εἶναι νομίσειε φόβον; ἀλλ' οὐχ οὕτως ἔχει. Μυρσίλος γὰρ ὁ δηλούμενός ἐστι καὶ τυραννικὴ κατὰ Μυτιληναίων ἐγειρομένη σύστασις. ὁμοίως δὲ τὰ ὑπὸ τούτου <πραττόμενα>³ αἰνιττόμενος ἐτέρωθί που λέγει·

τὸ δηῦτε κῦμα τὸ προτιάνεμον⁴
στείχει, παρέξει δ' ἄμμι πόνον πόλυν
ἄντλην, ἐπεὶ κε νῆος ἔββα.⁵

κατακόρως ἐν ταῖς ἀλληγορίαις ὁ νησιώτης θαλασσεύει καὶ τὰ πλεῖστα τῶν διὰ τοὺς τυράννους ἐπεχόντων κακῶν πελαγίοις χειμῶσιν εἰκάζει.

Hesych.

. τετραέλικτον ἄλμαν⁶

ἤγουν τρικυμῖαν.

¹ mss ἄσυννέτην νῆ (καὶ) κ.τ.λ. ² ἄγκουναι B-E i. c. ἀγκοῖναι cf. Hesych.: mss ἄγκυραι ³ E ⁴ i. c. προσήνεμον E, Camb. Philol. Soc Proc. 1916: mss τῷ προτέρῳ νέμω correction of τῷ πρώτῳ ἀνέμῳ ⁵ ἔββα E l. c.: Seid. ἐμββ: mss ἐμβαίνει

ALCAEUS

37, 38, 39

Heracleitus Homeric Allegories: We shall find the lyric poet of Mytilene using allegory in a considerable number of passages. He likens the disturbances caused by the tyrants very literally to stormy weather at sea:

I cannot tell the lie of the wind;¹ one wave rolls from this quarter, another from that, and we are carried in the midst with the black ship, labouring in an exceeding great storm. The water is up to the mast-hole, the sail lets daylight through with the great rents that are in it, and the halyards² are working loose.³

Who hearing this would not conclude immediately from the moving sea-imagery that the fear conveyed by the words is fear of the sea on the part of men aboard ship? Yet it is not so, for the poet means Myrsilus and a monarchical conspiracy hatching against the Mytileneans. And he similarly hints at Myrsilus' intrigues in another place:

Lo now! the wave that is to windward of us comes this way, and will give us sore labour to bale it out when it breaks over us.

In fact the islander almost overdoes the sea-going in his allegories, likening most of the prevailing tyrant-troubles to storms on the ocean.

Hesychius Glossary:

a four-times coiled surge of brine
that is, the third or greatest wave.⁴

¹ or 'factious strife of the winds'; prob. the words have a double intention ² the ropes that keep the yard in position ³ cf. Boiss. *A.G.* 3. 295, Hor. *Od.* 1. 14: prob. not from the same poem as 37 ⁴ as it was usually called

⁶ doubtfully ascribed to A. by B on 152 (154 Bgk.): mss *άλμαν*; cf. Sch. Pind. *I.* 1. 52.

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49

Hdn. π.μ.λ. (2. 916. 12 Lentz) εἴρηται δὲ ὁ δαίμων παρ'
'Αλκαίου διὰ τοῦ α μένοντος τοῦ σ Ποσειδαν'.

οὐδέ πω Ποσειδαν
ἄλμυρον ἐστυφέλιξε πόντον.

41¹ [εἰς τὴν Πατρίδα]

Berl. Klassikertexte 5. 2. 12 (a) and Aberdeen Papyri¹ (b)

- (a) [Τίς γνῶμα σ' ἐσέ]δν καὶ διανοίτᾱ
[ἂ τόσον τετάρᾱ]ξαι χρόνον, ὦ πά[τρι ;]
[θάρση· οὐ φᾶσε γ]ὰρ αὐτος Κρονίδα[ς χρέων]
[ἔμμεναί σ' Ἀρε' ὅπ]πᾱ κέ σ' ἔλη τρέ[μην,]
5 [οὐδ' ἀμφικτίον'] οὐδ' ² οὖν ἄλα πήλ[ορον]
[ζαπλεύσαντ' ἐρ]έταν δῆ[θ'] ἐκατη[βόλω]
[τενέην δόρρος ἄε]θλον πολυπή[μονα,]
[αἰ μὴ πάντας ἀρ]ίστηας ἀπυκρ[ιν]έ[ς]
[αὔτα τῶν σέθεν εἰς] μάκρον ἀπει[μένα.]
10 ἄνδρες γὰρ πόλιος πύργος Ἀρεῦιος· ³
[νῦν δέ σ' οὐδεν ἔ]τ' ὥς κῆνος ἐβόλλετο
[δρᾶσαν ὥκεα δῆ] μοῖρα κατέσχ[εθε,]
[καὶ βρύτηρες ἐ]πεί σοι ἦμεν ἐπεί[μενοι]
[ἀπ σέθεν παράγ]ων Ζεὺς ὑπελ[εν πάλι]ν·
15 [βεβόλλετο γὰρ] αὔτω· τά τ' ἔχεις [κάκ]ων
[νῦν ὅτις κε θέλη]σ' ἐβφερέτω λ[ύσιν.]
[τὸν ἐψησάμενον τοῖς] πυάν[οις δέει]
(b) [καὶ φάγην· τάδε δ' ἄμμ' ο]ὔ[κί] μ[έμηλ' ἔτι.]

¹ E, cf. C.R. 1917 33; (a) from phot. only ² P ουτ'
³ cf. Sch. Aesch. Pers. 347, Sch. Soph. O. T. 56 ('Αλκαῖος)

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40

Herodian Words without Parallel: The God Poseidon has the *a* and the *s* in Alcaeus:

. . . nor had Poseidan yet roughened the salt sea.

41 [TO HIS COUNTRY]

From a First-Century Papyrus:

What purpose or intent is in thee, my Country, that thou hast been so long time distraught? Be of good cheer; for the son of Cronus himself¹ did tell thee that thou hadst no need to fear warfare howsoever it should seize thee, nor should neighbour foeman, nay nor oarsman from over the far-bounded sea, maintain for long the woeful conflict of the far-flung spear, unless thou shouldst of thyself send afar all the best of thy people, to sunder them from thee.² For 'tis men that are a city's tower in war. But alas! thou no longer doest the Father's will, and so a swift fate hath overtaken thee, and us that had been sent to help thee, Zeus—for so he had willed it—hath made to miscarry³ and taken away from thee again. 'And let whoso will, bring thee assuagement of thy woes. He that hath made him pottage, he also must eat it;⁴ these things are no longer a concern of ours. And whatsoever Fate it

¹ an oracle? ² scholia ref. to the 'first banishment,' of Alcaeus, Sappho, Phantias, Antimenidas, and others, to Pyrrha in Lesbos for plotting against Myrsilus ³ ref. either to an attempt of the exiles to return by force of arms or rejection by M. of an offer of the exiles to return and combine with him against an external foe ⁴ *i. e.* you have made your bed and you must lie on it

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- 20 [οὐδ' ἄεικες ἄρ' ἄτι]ς τόδ' ἔησι [κᾶρ]
 [ἴησιν· Τενάγη]ς γὰρ τάδε σοι ἄ[ρχετ]ο
 [Ἀολίων, ὃν ἄδε]λφος Μάκαρ ἔγχε[ι]
 [κατέκτεινε π]άροιθεν βαρυλ[ει]ψήνφ.
 [τᾶς ἔγω πέρι το]σσουτον ἐπεύ[χ]ομαι,
 [οὐτω μήκετ' ἴδ]εσθαι ἀελίω φάος¹
 25 [ὄλεσθαι δὲ τάχ', α]ἴ γε Κλεανακτίδαν
 [ἦ τὸν χιρραπόδαν] ἦ ῥχεανακτίδαν
 [ζῶν ἔγω περίδω], τὸν μελιάδεα
 [πόλις καὶ στάσις ὑμ]μάλικος ὤλεσαν.²

42

Ath. 10. 430 a κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν
 πίνων ὁ ποιητὴς οὗτος (Ἀλκαῖος) εὕρίσκεται· χειμῶνος μὲν ἐν
 τοῦτοις· (157)· . . . ἐν δὲ τοῖς συμπτώμασιν· (158)· . . . ἐν δὲ
 ταῖς εὐφροσύναις.³

Νῦν χρῆ μεθύσθην καὶ τινα πρὸς βίαν
 πόνην,⁴ ἐπειδὴ κάτθανε Μύρσιλος.

43, 44

Apoll. Pron. 97. 20 [ἔμμιν κ.τ.λ.]· τὰ γὰρ παρ' Αἰολεῦσιν
 ἔνεκα τῆς συντάξεως πολλάκις ἀποβάλλει τὸ ν διὰ εὐφωνίαν
 (Sa. 42)·

αἰ δέ κ' ἄμμι Ζεὺς τελέση νόημα·

Ἀλκαῖος. μένει τε ἐπὶ τοῦ·

. . . . ἄμμιν ἀθάνατοι θεοὶ
 νίκαν <ἔδωκαν>.⁵

Αλκαῖος τρίτῳ, καὶ ἐπ' ἄλλων πλειόνων.

¹ P]ησθ', i. e. ἴδησθε due to misinterpretation of elided
 diphthong

² P prob. ο]μη: P]μηκίλος: cf. Theocr.
 29

³ Mein: mss εὐφρόναις ⁴ Ahr. πώνην 'drink,'
 but if τινα were subj. of the 2nd vb. it would be subj. of
 the 1st, and so could not follow καὶ: for this meaning cf.

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is that sendeth this trouble, 'tis sent with good reason. These woes began for thee with Tenages, son of Aeolus, that was slain of yore by the sword of his brother Macar,¹ a sword that left sorrow behind it. And now I make this prayer concerning thee: that I may no longer see the daylight, if the son of Cleanax² or yonder Splitfoot³ or the son of Archeanax be suffered yet to live by one whom his dear sweet native-land, and factious strife as old as itself, together have done away.

42

Athenaeus *Doctors at Dinner*: For at every time and on every occasion the poet Alcaeus is found drinking; in the winter, in these lines: (157): . . . ; in his misfortune, in these: (158): . . . ; and in his rejoicing, in these:

'Tis time for wine and time for women, now that Myrsilus is dead.

43, 44

Apollonius *Pronouns* (on ἀμμιν 'to us,' etc.): For the forms used by the Aeolic writers often discard the *n* for the sake of euphony in sentence-construction, compare (Sa. 42), and this:

and if Zeus will accomplish what is our intent;

Alcaeus. And the *n* remains in:

. . . the immortal Gods have given us the victory;

from Alcaeus' third Book, and in many more places.

¹ cf. Sch. *Il.* 24. 544: founder of the Greek colony of Lesbos ² Myrsilus ³ Pittacus

Hesych. *πανεῖν ἐνεργεῖν* *E*: mss *πανεῖν*, a very old reading, cf. Soph. *Fr.* 655 N ⁵ *E* (lost by haplogr.)

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45

Harpocr. 1. 288 Dind. τετύφωμαι . . . ἀντὶ τοῦ ἐμβερόν-
τημαι, ἔξω τῶν φρενῶν γέγονα . . . καὶ γὰρ Ἀλκαῖος φησι·

πάμπαν δ' ἐτύφωσ' ἐκ δ' ἔλετο φρένας.¹

46

Eust. II. 603. 39 λέγει ὁ αὐτὸς (Ἀριστοφάνης ὁ γραμματικός)
καὶ ὅτι τὸ συνεστραμμένον πνεῦμα καὶ κατάρσσον ἄνεμον

κατάρη

λέγουσιν ὁ Ἀλκαῖος καὶ ἡ Σαπφὼ διὰ τὸ κατωφερῇ ὁρμῇν ἔχειν.

47

Heph. 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικόν
ἐστι, τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον, . . . οἶον (fr. 1).

Μέλαγχρος, αἰδῶς ἄξιος εἰς πόλι²

48

Sch. Nic. Ther. 613 [καὶ μυρίκης λάξοιο νέον πανακαρπέα
θάμνον | μάντιν ἐν αἰζηοῖσι γεράσμιον] . . . καὶ ἐν Λέσβῳ δὲ ὁ
Ἀπόλλων μυρίκης κλάδους ἔχει· ὅθεν καὶ μυρικάϊος καλεῖται. καὶ
Ἀλκαῖος φησιν ἐν τοῖς περὶ Ἀρχεανακτίδην³ καὶ τὸν πρὸς Ἐρυθ-
ραίους πόλεμον φανῆναι τὸν Ἀπόλλωνα καθ' ὕπνον ἔχοντα μυρικῆς
κλῶνα.

e. g. ἔμοι γὰρ πολέμεντι πρὸς Ἐρυθράοις
'Απόλλων κατ' ὕπνον κλῶνα μυρίκινον
ἦλθ' ἔχων

¹ Pors : mss π. δὲ τύφως ἐκ δὲ λέγετο φ.
mss εἰς πόλιν ³ cf. 41. 26

² E, εἰς = ὦν :

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45

Harpocration *Lexicon to the Attic Orators*: τετύφωμαι: . . . equivalent to ἐμβεβρόντημαι 'to be out of one's mind' . . . ; compare Alcaeus:

He struck him mad altogether and took his wits away.

46¹

Eustathius on the *Iliad*: Aristophanes the grammarian says that a whirlwind or downward-striking blast is called

a down-rushing wind

by Alcæus and Sappho, because it has a downward motion.

47²

Hephaestion *On Poems*: The epionic trimeter a *major* catalectic, the Alcaic eleven-syllable, as it is called, . . . for instance (*fr.* 1); and:

Melanchros, being worthy of his country's respect

48

Scholiast on Nicander *Venomous Bites* [And thou shouldest take a young branch of tamarisk ere it bear fruit, a magician honoured among men]: . . . and in Lesbos Apollo holds branches of tamarisk, and so is called 'God of the tamarisk.' And Alcaeus, in the poems on the son of Archeanax and the Erythraean War, tells us that Apollo appeared in a dream with a branch of tamarisk in his hand.

e. g. For when I was fighting the Erythraeans,
| Apollo came unto me in my sleep with a
| tamarisk branch in his hand.

¹ cf. Sa. 54 ² cf. Cram. *A.O.* 1. 208. 13 where read
Μέλαγχρος αἰδῶς ἄξιός ἐστι τοῦ αἰδοῦς

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49

Apoll. Pron. 100. 12 ὕμμε Αἰολεῖς·

τὸ γὰρ θεῶν ἰότατ' ὕμμε λάχον τῶν ἀφάτων γέρας
θήσει¹

50

Sch. Ar. Vesp. 1234 παρὰ τὰ Ἀλκαίου·

Ὀνηρ οὗτος ὁ μαιόμενος τὸ μέγα κρέτος²
ὀντρέψει τάχα τὰν πόλιν· ἂ δ' ἔχεται ρόπας·³

ἀντὶ τοῦ ζητῶν μέγα κράτος· ἐκ τῶν Ἀλκαίου δὲ παρῳδεῖ εἰς
Κλέωνα ὡς μαινόμενον.

51

Diog. Laert. 1. 81 τοῦτον (Πιττακόν) Ἀλκαῖος σάραποδα μὲν
καὶ σάραπον ἀποκαλεῖ διὰ τὸ πλατύπουν εἶναι καὶ <σαίρειν καὶ>⁴
ἐπισύρειν τῷ πόδε, χιρροπόδαν⁵ δὲ διὰ τὰς ἐν τοῖς ποσὶν ραγάδας,
ἅς χιράδας ἐκάλουν, γαύρακα⁶ δὲ ὡς εἰκῇ γαυριῶντα, φύσκωνα
δὲ καὶ γάστρωνα ὅτι παχὺς ἦν, ἀλλὰ μὲν καὶ ζοφοδορπίδαν⁷ ὡς
ἄλυχρον, ἀγάσυρτον δὲ ὡς ἐπισεσυρμένον καὶ ρυπαρόν.

e. g. . . . οἱ σάραπον καὶ χιρροπόδαν τινά,
γαύρακα, φύσκωνα, ζοφοδορπίδαν,
κάalon μάλ' ἄνδρα καγάσυρτον,
θήκατ' ἔμας πόλιος μόναρχον.

¹ *E*, cf. *Il.* 23. 79, *Pind. P.* 2. 50: mss λαχόντων αφυτον θ. γ.

² mss κράτος ³ mss ἀνατρέψει and ροπᾶς ⁴ *E* ⁵ mss
χειροπόδην, cf. *E.M.* 810. 27 χεῖραι (read χῖραι)· αἱ ἐν τοῖς ποσὶ
ραγάδες· καὶ χειρόποδες οἱ οὕτω τοὺς πόδας κατερρωγότες, *Eust.*
Il. 194. 49 ⁶ Hfm. from *Hesych.* γαύρηξ· ὁ γαυριῶν: mss
γαύρικα ⁷ cf. *Hesych.* ζοφοδερκίας· <ὁ ἐν σκότῳ βλέπων |
ζοφοδορπίδας> σκοτόδειπνος, λαθροφάγος (so read

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49

Apollonius *Pronouns*: ὑμῖν 'you,' Aeolic; compare

For the prerogative which belongs to you by grace of the Gods, he will make the prerogative of insatiate men.

50

Scholiast on Aristophanes *Wasps* [where it is parodied]:
From Alcaeus:

This man with his longing for great power will quickly overturn his country; she is tottering now¹;

κράτος 'power' instead of κράτος; he is parodying Alcaeus in reference to Cleon, as being a madman.²

51³

Diogenes Laertius *Life of Pittacus*: This is he whom Alcaeus calls *Drag-foot* because he was flat-footed and dragged or trailed his feet after him, *Splitfoot* because of the so-called chaps or cracks in the skin between his toes, *Prancer* because he bore himself proudly without reason, *Pudding-belly* or *great-paunch* because he was fat, *Sup-i-the-dark* because he did not use lamps,⁴ and *Swept-and-Garnished* because he was slovenly and dirty.

¹ the Gk. is 'near a swing-down' (of the scales and the like) ² the scholiast implies that Ar. parodied μαίνομενος 'longing for' with μαίνομενος 'mad on' ³ cf. Suid. σαρδάριος, Poll. 2. 1715, Plut. *Qu. Conv.* 8. 6. 1 ⁴ the true explanation is more probably that he supped long and late; Hesych. however explains it as 'supping in the dark, eating in secret'

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51 A

Eust. *Od.* 1687. 52 τὸν ἐφιδάτην

ἐπιάλταν

κατὰ παλαιὰν παρασημείωσιν ὁ Ἀλκαῖος λέγει.

52

Id. 314. 43 (*Il.* 2. 654) Ἀλκαῖος δέ, φασί, καὶ Ἀρχίλοχος

ἀγέρωχον

τὸν ἄκοσμον καὶ ἀλαζόνα οἶδε.

53 πρὸς Πιπτακόν (?)

Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]· ξνια δὲ (τῶν τριμέτρων ἀκαταλήκτων) ἐκ μιᾶς ἰωνικῆς καὶ δύο τροχαϊκῶν οἶον·

Τριβόλλετερ·¹ οὐ γὰρ Ἀρκάδεσσι λώβα . . .

54

Artem. *ὄνειρ.* 2. 25 ταύτης γὰρ (τῆς δρυός) τὸν καρπὸν ἥσθιον οἱ Ἀρκάδες· καὶ ὁ Ἀλκαῖος φησι·

. . . Ἀρκαδες ἔσσαν βαλανήφαγοι.

55

Apoll. *Prop.* 105. 31 ἡ τεός Δωρικὴ τῇ σός δμωνυμεῖ . . . καὶ παρ' Αἰολεῦσιν· Ἀλκαῖος ἐν πρώτῳ· (12)· καί·

οἴκῳ τε πὲρ σῶ καὶ πὲρ ἀτιμίαις . . .

ὁ αὐτὸς κοινῶ ἔθει.

¹ mss Heph. *τριβωλ.*, Choer. *τριβολ.* adding ἔστι δὲ εἶδος ἀκάνθης: if it were *τρι.* Heph. would have remarked it, cf. *Ibid.* 70: did *τριβη* = thorn?

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51 A¹

Eustathius on the *Odyssey*: According to the ancient marginal note Alcaeus says ἐπιδάτας

the nightmare

for ἐφιδάτης.

52

The Same on the *Iliad*: It is said that Alcaeus and Archilochus knew the unruly and insolent as ἀγέρωχοι or

overweening

53 To PITTACUS (?)

Hephaestion *Handbook of Metre* [on the *Ionicum a majore*]: Some of the acatalectic trimeters are composed of one ionic and two trochaics thus:

O thou destroyer of hips and haws²—for 'tis no shame to an Arcadian [to be called that] . . .

54

Artemidorus *On Dreams*: The fruit of the oak was eaten by the Arcadians; compare Alcaeus:

The Arcadians were eaters of acorns.

55

Apollonius *Pronouns*: The possessive τεός 'thy' is equivalent in Doric to σός . . . ; and also in Aeolic; compare Alcaeus Book i: (12); and:

Near to your house and near to your infamies . . . ; in the latter passage the same poet uses the common form σός.

¹ cf. *E.M.* 434. 12 ² *i. e.* eater of wild fruit, like a bird; Pittacus was of low birth, cf. 54: cf. Choer. *Ep.* 1. 272

Eust. *Od.* 1. 107. (1397. 32) [πεσσοῖσι . . . θυμὸν ἔτερπον]. τοὺς δὲ πεσσοὺς λέγει (ὁ τὰ Περὶ Ἑλληνικῆς Παιδείας γράψας) ψήφους εἶναι πέντε αἷς ἐπὶ πέντε γραμμῶν ἔπαιζον ἐκατέρωθεν, ἵνα ἕκαστος τῶν πεπτευνόντων ἔχῃ τὰς καθ' ἑαυτὸν . . . παρετείνετο δὲ, φησί, δι' αὐτῶν καὶ μέση γράμμη, ἣν ἱερὰν ὠνόμαζον . . . ἐπεὶ ὁ νικώμενος ἐπ' ἐσχάτην ἵεται· ὅθεν καὶ παροιμία 'κινεῖν τὸν ἀφ' ἱερᾶς λίθον,' δηλαδὴ ἐπὶ τῶν ἀπεγνωσμένων καὶ ἐσχάτης βοηθείας δεομένων. Σώφρων . . . Ἀλκαῖος δὲ φησιν ἐκ πλήρους·

. νῦν δ' οὗτος ἐπικρέτει ¹
κινήσαις τὸν ἀπ' ἱρας πύκινος λίθον.²

Sch. Pind. *O.* 1. 91 [ἄταν ὑπέροπλον ἂν οἱ πατὴρ ὑπερ κρέμασε κάρτερον αὐτῷ λίθον]· περὶ μὲν τῆς τοῦ Ταντάλου κολάσεως ἕτεροι ἐτέρως λέγουσιν . . . καὶ Ἀλκαῖος δὲ καὶ Ἀλκμὰν λίθον φασὶν ἐπαιωρεῖσθαι τῷ Ταντάλῳ· <ὁ μὲν Ἀλκαῖος·

. Ταντάλῳ>
κεῖτ' ὑπὲρ κεφαλᾶς μέγας, ὧ Ἀἰσιμίδα, λίθος.³
ὁ δὲ Ἀλκμὰν· (Alcm. 89).

Heph. 94 [π. ἀσυναρτήτων]· ἐνδοξόν ἐστιν ἐπισύνθετον καὶ τὸ διπενθημιμερὲς τὸ ἐγκωμιολογικὸν καλούμενον, ὅπερ ἐστιν ἐκ δακτυλικοῦ πενθημιμεροῦς καὶ λαμβικοῦ τοῦ ἴσου, ᾧ κέχρηται μὲν καὶ Ἀλκαῖος ἐν ᾠσματι οὗ ἡ ἀρχή·

Ἥρ' ἔτι Δινομένη τῷ τ' Ἐρραδείῳ⁴
τᾶρμενα λάμπρα κέαντ' ἐν μυσσινῇ⁵;

¹ B: mss -κρέκει ² ἀπ' ἱρας B: mss πήρας (πείρας) a corruption which Eust. (633. 61) wrongly supposes a playful substitution for ἱερᾶς: πύκινος E: mss -ον ³ κεῖτ' ὑπὲρ E: mss κεῖσθαι παρ (περὶ, παρὰ) through κεῖθ' ὑπὲρ: Ahr. κεῖσθαι. περ (= ὑπὲρ) but this equation rests on a misunderstanding

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56

Eust. on the *Odyssey* [they were diverting themselves at draughts]: The author of the treatise *On Greek Games* declares that the draughts were five pebbles with which they played upon five lines drawn on either side, so that each of the players had his own . . . And there was a line drawn in the middle which they called sacred . . . because the loser comes to the furthest line. Hence the proverb 'to move the piece on the sacred line,' used, of course, of those whom desperation drives to their last resource; compare Sophron: . . . ; Alcaeus gives the phrase in full:

And now this fellow has prevailed, by moving the piece on the sacred line, the cunning man.

57

Scholiast on Pindar ['the overwhelming bane which his father hung over him, to wit a mighty stone']: The punishment of Tantalus is variously related . . . ; Alcaeus and Alcman say that a stone was hung over him; compare Alcaeus:

Over Tantalus' head, O son of Aesimus, there hung a great stone;
and Alcman (Alcm. 89).

58

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: A well-known combination, too, is the double two-and-a-half-foot metre called the encomiologic, consisting of a two-and-a-half-foot dactylic and an iambic of equal length; it is used by Alcaeus in the poem which begins:

And are the weapons still lying bright and ready in the myrtle-grove for Dinnomenes and the son of Hyrrhas?¹

¹ Pittacus

⁴ Seid: cf. Cram. *A.O.* 4. 326. 30, Hfm. *Gr. Dial.* 2. 588: mss τῶ τυρρακῆς ⁵ κέαρ⁵ B: mss κέαρ

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59 πρὸς Πιπτακόν (?)

Ath. 11. 460 d [π. ποτηρίων]· καὶ Ἀλκαῖος·

. ἐκ δὲ ποτήρια ¹
πώνης Διννομένη παρίσδων.

60, 61

Sch. 11. 22. 68 [ρεθέων]· . . . Αἰολεῖς δὲ τὸ πρόσωπον καὶ

ῥεθομαλίδας

τοὺς εὐπροσώπους φασί.

Eust. Od. 1571. 43 τὶς δὲ τῶν μεθ' Ὀμηρον τὸ μὲν μῆλον
Δωρίσας εἰς μᾶλον, τὴν δὲ ὕψιν εἰς εἶδος μεταλαβὼν καὶ συνθεῖς ²
τὰς λέξεις—Ἀλκαῖος δ' ἦν ἐκείνος ὁ λυρικός ³—,

Ἰδομαλίδαν ⁴

ἔφη σκωπτικῶς τινα, διὰ τὸ καλλωπίζεσθαι τὰ μῆλα τῆς ὕψεως,
ῥευθόμενον δηλαδὴ κορικώτερον.

62

Paroem. 2. 765

. πάλιν ταῖς ⁵
ὥς παρορίννει·

ἐπὶ τῶν παρακινούντων τινὰ εἰπεῖν καὶ ἄκοντα ἃ οὐ βούλεται.
Ἀλκαίου ἢ παροιμία.

63

Apoll. Pron. 97. 11 καθάπερ γὰρ τῷ ταχεῖς παρακεῖται τὸ
ταχέσιν οὕτω καὶ τὸ ἡμεῖς τὸ ἡμέσιν· τό τε ἐν τετάρτῳ Ἀλκαίου

ἄμμεσιν πεδάορον

οὕτω φέρεσθαι ἀπὸ τοῦ ἡμέσιν.

¹ E: mss -ων ² συνθεῖς E: mss μεταθ. ³ mss κωμικός
⁴ mss εἰδομαλίδην: that this is not a corruption of ῥεθομ.
appears from Hesych. Ἰδομαλίادαι (sic)· οἱ τὰς ὕψεις κοσμούμενοι
and ἴδοι· ὀφθαλμοί (B) ⁵ ταῖς E: mss here ἢ (through ταῖς),
elsewhere om.

ALCAEUS

59 To PITTACUS (?)

Athenaeus *Doctors at Dinner* [on cups]: . . . and Alcaeus :
. . . and you drain goblets sitting beside Dinno-
menes.

60, 61¹

Scholiast on the *Iliad* [ῥεθέων 'limbs']: But the
Aeolic writers use ῥέθος for the face, and call pretty persons

apple-faced

Eustathius on the *Odyssey*: One of the later poets Doricised
the word μῆλον 'apple,' changed ὄψις 'face' into εἶδος, and
putting the two together—the poet in question is the lyricist
Alcaeus—called a person in jest

apple-cheeked,

because he prided himself on the apples of his cheeks, that
is his rather maiden-like blushes.

62²

Greek Proverb-writers:

He's stirring up the pigs again ;

used of those who urge an unwilling man to say what he
would rather not. The proverb occurs in Alcaeus.

63

Apollonius *Pronouns*: For just as with ταχέϊς we have
ταχέϊσιν so with ἡμεῖς 'we' we have ἡμέσιν 'to us,' and the
form ἄμμεσιν 'to us,' used in the fourth Book of Alcaeus,

high above us

comes from ἡμέσιν.

¹ cf. Eust. *Od.* 1412. 32, Suet. Miller *Mel.* 415 ² cf.
Simp. ad Arist. *de Caelo* 35 b Ald., *Paroem.* 1. 318 (ἐπὶ τῶν
βιαίων λέγεται καὶ ἱριστικῶν), Arsen. 460: metre 'Sapphic'

LYRA GRAECA

64

Ath. 7. 311 a [π. λαβράκων]: Ἀλκαῖος δὲ ὁ μελικοῖδς μετεωρόν φησιν αὐτὸν νήχισθαι.

65

Aristid. 2. 155 [π. ῥητρ:κῆς]: εἰ δέ τινες καὶ ἄλλοι περιβοῶντες ῥητορικὴν ψέγουσι, μᾶλλον δὲ τονθορύζοντες ἐκ τοῦ ψέφως¹ <τε> τοξεύοντες κατὰ Ἀλκαῖον . . . τοσοῦτόν μοι πρὸς τούτους ἀποκεκρίσθω, ὅτι ῥητρικῇ παρὰ πόδας διδάσσι τὴν δίκην.

e. g. . . . οἱ τονθορύζον ἐκ ψέφαος τ' αὖ
| τόξευον ἀμμέων

66

Plut. Def. Or. 2 νεωστὶ δὲ γεγονὼς παρ' Ἀμμωνα, τὰ μὲν ἄλλα τῶν ἐκεῖ δῆλος ἦν μὴ πάνυ τεθαυμακῶς, περὶ δὲ τοῦ λύχνου τοῦ ἀσβέστου διηγείτο λόγον ἕξιον σπουδῆς λεγόμενον ὑπὸ τῶν ἱερέων· αἰὶ γὰρ ἔλαττον ἀναλίσκειν ἔλαιον ἔτους ἐκάστου, καὶ τοῦτο ποιεῖσθαι τεκμήριον ἐκείνους τῆς τῶν ἐνιαύτων ἀνωμαλίας, τὸν ἕτερον τοῦ προάγοντος αἰὶ τῷ χρόνῳ βραχύτερον ποιούσης· εἰκὸς γὰρ ἐν ἐλάττονι χρόνῳ τὸ δαπανώμενον ἔλαττον εἶναι. θαυμασάντων δὲ τῶν παρόντων, τοῦ δὲ Δημητρίου καὶ γέλοιον φήσωντος εἶναι ἀπὸ μικρῶν πραγμάτων οὕτω μεγάλα θηρᾶν, οὐ κατ' Ἀλκαῖον ἐξ ὄνυχος τὸν λέοντα γράφοντες, ἀλλὰ θρυαλλίδι καὶ λύχνῳ τὸν οὐρανὸν ὁμοῦ τι σύμπαντα μεθίσταντας καὶ τὴν μαθηματικὴν ἄρδην ἀναιροῦντας . . .

e. g. ἐξ ὄνυχος δὲ λέοντα γράψαις

¹ ψέφως Lobeck -E cf. Gal. 8. 780, Hesych. ψεφαίαις : mss ψόφου, σκότου

ALCAEUS

64

Athenaeus *Doctors at Dinner* [on the greedy fish called labrax or bass]: The lyric poet Alcaeus says that the bass swims near the surface.¹

65

Aristides [on rhetoric]: If any others go about declaiming against rhetoric, or rather muttering and shooting at it from the dark, as Alcaeus says . . . , let so much be my answer: —even as they do it, rhetoric is taking its revenge.

e.g. . . . who muttered and kept shooting at us from the dark.

66

Plutarch *On the Cessation of Oracles*: On a recent visit to Ammon it was clear he had been particularly struck with the ever-burning lamp, about which he told us an interesting circumstance related to him by the priests. It seems that they use less oil for it every year, and since it is only reasonable to suppose that the less the oil consumed the shorter the time of burning, they believe this to be an indication that the length of the year is not constant, but that each is shorter than its predecessor. At this there was general astonishment, and Demetrius exclaimed that it was really absurd to pursue so great a quest with such tiny equipment, not, in Alcaeus' phrase,

painting a lion from the claw,

but changing the position of the entire heavens and throwing mathematics out of the window by means of a lamp and a lamp-wick.²

¹ he prob. compared the tyrant Pittacus to this fish, perh. in the poem to which 162 belongs ² cf. *Paroem.* 2. 165

Sch. Soph. *O.C.* 954 [θυμοῦ γὰρ οὐδὲν γῆρας ἐστὶν ἄλλο πλὴν | θανέειν]· οἷον οὐκ ἔστι θυμοῦ κρατῆσαι ἄνθρωπον ὅντα· οὐ καταγηράσκει τὸ ὥμδν τοῦ θυμοῦ, εἰ μὴ ἐξέλθοι τοῦ βίου ὁ ἄνθρωπος· ἀδύνατον γὰρ ἐστὶ ζῶντα ἄνθρωπον μὴ θυμῷ χρήσασθαι· τοῦτο δὲ παροιμιακῶς λέγεται, ὅτι ὁ θυμὸς ἔσχατον γηράσκει· λέγεται δὲ διὰ τοὺς πρεσβυτέρους, ὅσῳ γὰρ γηράσκουσι, τὸν θυμὸν ἔρρωμενίστερον ἔχουσιν· καὶ Ἀλκαῖος, ὡς λέγομεν, οὕτω κατὰ κοινὸν¹ αὐτοῦ μιμνήσκεται.

e.g. θῦμον ἔσχατον λόγος ἐστὶ γῆραν

68² [εἰς Δία]

Ox. Pap. 1234. 1 a

. . . οὐ[κὶ προ]ταίρει³

π[ρὴν Φεκ]άβολον, πάτερ, ἀπ[λάνην τε]
κα[ρδία]ν κήνω, πάτερ, ἀ[λλὰ πάντας]
το[ίς κεν] ὠναῖσ' χυντος ἐπ[ιπνέσει]
5 μ[ὲ]σος ἄλιτρον.

69⁴ εἰς Δία

Ibid. 1 b

Ζεῦ πάτερ, Λύδοι μὲν ἐπ' ἀ[λλοτέρραις]
συμφόραισι δισχελίοις στά[τηρας]
ἄμμ' ἔδωκαν αἶ κε δυναίμεθ' ἱρ[αν]
ἐς πόλιν ἔλθην,

¹ mss Sch. also ὡς λέγεται ο. κ. κοινοῦ, Suid. ὡς λεγομένου κατὰ τὸ κοινόν

² Hunt -E, *C.R.* 1919. 108, *Ox. Pap.* xi

³ = προσάρει

⁴ Hunt -Wil. -E *ibid.*

ALCAEUS

67¹

Scholiast on Sophocles ['for anger knows no old age but death']: That is, no mortal man can overcome anger. The fierceness of anger does not grow old unless the man dies, because it is impossible for a living man not to become angry. It is put proverbially in the words 'anger grows old last.' This is said because of the aged, since the older they grow the stronger grows their anger. Alcaeus gives the statement in general terms as we do.

e. g. 'Tis said that' wrath is the last thing in a
| man to grow old.

68 [To ZEUS]

From a Second-Century Papyrus:

. . . he doth not take up. Make thou far-darting,
Father, and unerring the heart of yonder man, Father,
but all such as are inspired by the shameless one
make thou a sinful thing of hate.

69 To ZEUS

From the Same:

Father Zeus, though the Lydians, in other men's
time of misfortune and having received no benefit
. at our hands and knowing us not at all, gave us

¹ cf. Suid. *θυμὸς ἐπταβόειος*

LYRA GRAECA

5 οὐ πάθοντες οὐδ' αὖμα πω 'σλον οὐδεν
οὐδὲ γινώσκοντες· ὁ δ' ὥς ἀλώπαξ
ποικιλόφρων εὐμάρεα προλέξαις
ἤλπετο λάσπην

*e.g.*¹ μὴ 'κτελέσσαις τοῖσι Φέοις πολίταις.

70

Ox. Pap. 1234. 2. i. a

. . . τρ[ύ]τφ τάδ' εἶπην· 'Ὁ δηνῦτ['] ἐταρητᾶ] ²
αἰέκει πεδέχων συμποσίων [κάκων]
βάσμος, φιλώνων πεδ' ἀλεμ[ατωτάτων]
εὐωχήμενος αὐτοῖσιν ἐπά[κρισε.']

5 κῆνος δὲ γαώθεις Ἀτρεΐδα[ν γάμφ] ³
δαπτέτω πόλιν ὥς καὶ πεδὰ Μυρσίλῳ,
θᾶς κ' ἄμμε βόλλητ' Ἄρευσ ἐπιτεύχεας
τρόπην, ἐκ δὲ χόλῳ τῶδε λαθοιμεθα,⁴

χαλάσσομεν δὲ τᾶς θυμοβόρῳ δύας
10 ἐμφύλῳ τε μάχας, τάν τις Ὀλυμπίῳ
ἐνώρσε, δᾶμον μὲν εἰς ἀφάταν ⁵ ἄγων
Φιττάκῳ δὲ δίδοις κῦδος ἐπήρατον.

71

Ibid. 2. i. b⁶

Φίλος μὲν ἦσθα κάπ' ἔριφον κάλην
καὶ χοῖρον· οὕτω τοῦτο νομίσδεται.

¹ *E* ² ll. 1-4 *E*, *C.R.* 1916. 104 ³ Hunt from schol.

⁴ Wil. λαθώμεθα and χαλάσσωμεν perh. rightly ⁵ *P* ἀνάταν

⁶ see *C.R.* *l.c.*

¹ Mytilene; for the machinations of Croesus with M. cf. *Diog. Laert. Life of Pittacus* l. 4. 74 'When C. offered him

ALCAEUS

two thousand staters in the hope we might reach the sacred city,¹ this fellow like a cunning-hearted fox made fair promises [to his own fellow-citizens] and then reckoned he would escape scotfree [if he failed to perform them].

70

From a Second-Century Papyrus:

. . . to say to him: 'He who shared evil revels with an unseemly crew, as a mere stone of the base, now, by making merry with good-fellows of the idlest and vainest, has become the headstone over them all.' And in the pride of his marriage with a daughter of Atreus² let him do despite to his countrymen as he did with Myrsilus, till Ares choose to turn our luck and we forget this our anger and have rest from the heart-devouring pain and internecine battle which one of the Olympians hath roused in us to bring destruction on the people and to give delightful glory unto Pittacus.

71³

From the Same:

You were friends enough with me once to be invited to sup on kid and pork; this is the way of the world.⁴

money he refused it' ² the scholiast tells us that Pittacus married a sister of Dracon a descendant of Atreus, *i. e.* of the Atreid founders of Lesbos ³ an accusation of ingratitude ⁴ the scholiast says this became a proverb

LYRA GRAECA

72¹ [πρὸς Πιπτακόν ?]

Ox. Pap. 1234. 2. ii

. . . [λά]βρως δὲ συσπέλλα[ις τὰ Fὰ λ]αῖ ᾗπαν²
 πίμπλεισιν ἀκράτῳ [δόμ' ἐ]π' ἀμέρα
 καὶ νύκτι, πλάφλασμ[οι τ'] ἔσαχθεν
 5 ἔνθα νόμος θάμ' ἔωθ[ε φ]ώνην.

κῆνος δὲ τούτων οὐκ ἐπελάθετο
 ὦνηρ ἐπειδὴ πρῶτον ὀνέτροπε,
 παίσαις γὰρ ὀννώρινε³ νύκτας,
 τῷ δὲ πίθῳ πατάγεσκ' ὁ πύθμην.

10 σὺ δὴ τεαύτας⁴ ἐκγεγόνων ἔχης
 τὰν δόξαν οἶαν ἄνδρες ἐλεύθεροι
 ἔσλων ἔοντες ἐκ τοκῆων . . .

73⁵

Ibid. 3

. . . πὰν φόρτιον δ' ἔρριψαν αὐτοῖς]
 [δ'] ὅττι μάλιστα σαο[ισι ναῦται]
 καὶ κύματι πλάγεις[α βαρυκτύπῳ]
 ὄμβρῳ μάχεσθαι χε[ίματι τ' οὔκετι]
 5 φαῖσ' οὔδεν ἱμμέρρη[ν, ἔκοισα]
 [δ'] ἔρματι τυπτομ[ένα κε δύννην].
 κήνα μὲν ἐν τούτ[ῳ 'στίν' ἔγω δέ κε]
 τούτων λελάθων, ὦ φ[ίλοι αὖται],

¹ connexion with 75 is impossible: restored by *E*, *C.R.*
 1916. 77 (λάβρως Hunt) ² = συστειλας *E* ³ = ἀνώρινε
⁴ = τοιαύτης ⁵ restored by Hunt, Wil., Hicks, *E*, *C.R.*
 1914. 77

ALCAEUS

72 [To PITTACUS?]

From a Second-Century Papyrus :

. . . and garnering his plunderous crop, fills the whole house both day and night with unmixed wine, and wassailings have been brought in unto the place where the law is wont to speak ; and yon man forgot them not, so soon as he had overthrown him ; for he set them a-going every night, and the bottom of the flagon rang and rang again.¹ Aye, you that come of such lineage ² have the honour and glory enjoyed by the free sons of noble parents . . .

73

From the Same :

. . . The sailors have cast all their cargo overboard and are saving themselves as best they can. Meanwhile, beaten with the roaring wave, the ship³ bethinks her that she no longer desires to fight with storm and tempest but would willingly strike a reef and go to the bottom. That is her plight ; but as for me, dear comrades, I would forget these things

¹ when it was set down empty ² sc. γειεῖς : his father
was a Thracian, his mother a Lesbian ³ of State

LYRA GRAECA

σύν τ' ὕμμι τέρπ[εσθ]α[ι θέλοιμι]
 10 καὶ πεδὰ Βύκχιδος αὐθι[δαίτος.]
 τῷ ¹ δ' ἄμμες ἐς τὰν ἀψ ἔρον ἄ[γρεμεν,]
 αἱ καὶ τις ἄφ[ρων π]άντα τ[άραξέ] Φοι
 μείχυνντε[ς ;]

74 ² [εἰς Μυτιλήνην]

Ox. Pap. 1234. 4. 6-17

... [οὐδ' αὖ σφρί]γαις ἄ πὰν [τέ]κνον [ἀκλέων]
 [σφρίγαι τοκ]ήων ἐς φαί[κροις] ³ [δόμοις]
 [στρώφασθ'] ἔδαπτε σ'· ἐν [δ'] ἀσ[ά]μ[οις']
 [ῶν] ⁴ ἔτι Φοί[κεος] ἦσκ' ὄνεκτον.
 10 [ἀλλ' ὥς] προτ' ⁵ ὕβριν καὶ μεγάθε[ι] π[όθ]εις
 [δραίη] τά τ' ἄνδρες δραιῖσιν ἀτάσθαλοι,
 [τούτῳ]ν κεν ἦσκ' ὄνεκτον [οὐ]δε[ν].
 [νῦν δ' ὅ]τα πόλλακίς ἐσφάλημεν
 [τύχαν ὁ]ν[ο]ρθώθημε[ν ἐπ' ἀρχάαν].
 15 [αἱ γὰρ] μέμεικται τῷ [ὀξυτέρῳ] τάδε].
 [τὰ Φάδε', ἀ]λλά πα[ρ] τι δαί[μων]
e.g. [παῖσιν] μόρ' ἐνν ἄγαθοισι χέρρον.]

75 ⁶

ibid. 6. 7-13

... [κᾶγω μὲν οὐ μέ]μναιμ'. ἔτι γὰρ παῖς
 [τρόφῳ] π[ι] γόνν]φ σμῖκρος ἐπίσδανον
 [πάτρος δ' ἀκούω]ν οἶδα τίμ[α]ν
 10 [τὰν ἔλαβεν παρὰ] Πενθίλῃος

¹ *i.e.* τίφ = τίνι 'for what?'
E, C.R. 1916. 106, 1919. 128
cf. φαῖκός ⁴ εἰς? ⁵ P ποτ'

² restored by Hunt, Wil.,
³ letter-traces doubtful;
⁶ restored by Hunt, *E,*

ALCAEUS

and make merry here both with you and with Bacchus.¹ And yet why take we our love off our country, even though fools have thrown all she hath into confusion, mingling . . . ?

74 [TO MYTILENE]

From a Second-Century Papyrus :

. . . Nor yet did he harm thee in that he itched, as every child of unfamed parents itches, to go in and out of garish houses ; for being still at home among the obscure, he was bearable as yet. But when he did the deeds of wicked men in wanton presumption and drunken with power, there was no bearing such things as those. And now after many a slip we stand upright in our ancient estate ; [for though these sweets] are mingled with that [sour], still God, I ween, [decrees us something bad in everything that is good.²]

75

From the Same :

. . . And as for me, I remember it not ; for I was still a little child sitting on his nurse's knee ; but I know from my father the honour yon man had received of yore from the son of Penthilus ;³ and

¹ cf. *E.M.* 216. 48, *Ox. Pap.* 1360. 3 ² *i. e.* our political position, though not ideal, is now bearable ³ Dracon, whose sister Pittacus married

LYRA GRAECA

[κῆνος πάροιθα·] νῦν δ' ὁ πεδέτρ[οπε]
[τυραννέοντα¹ τὸ]ν κακοπάτριδα
e. g. [Μελάγχροον καὺτος² τ]υράννευ-
| [ων ἔλαθ' ἀμμετέρας πόληος.]

76³ πρὸς Μυτιληναίους

Ox. Pap. 1360. 1

[.] ὁ δὲ πλάτυ
[ὑμῖς ὑπερστείχων] κεφάλαις μάτει,
[ὑμεῖς δὲ σίγατ' ὥτε μύσται]
[τὸν κάλεσαν νέκυν εἰσίδο]ντες.
5 [ἀλλ', ὦ πόλιται, θᾶς ἔτι τ]ὸ ξύλον
[κάπνον παρ' ὑμῖσιν] προῖει μόνον,
[κασβέσσαι ὥς τάχιστα, μή πα]
[λαμπρότερον τὸ φάος γένηται.]

77⁴

Ibid. 2, 9-13

Οὐ πάντ' ἦς ἀπ[άτηλὸς υ υ - υ ζ]
οὐδ' ἀσύννετος, ἄμμεσσι⁵ δ' ἀ[πομμόσαις]⁶
βώμφ Λατοῖδα τοῦτ' ἐφυλάξα[ο]
μή τις τῶν κακοπατρίδαν⁷

5 εἴσεται φανέρα⁸ τοῖσιν ἀπ' ἀρχάω[. . .

¹ = τυραννέοντα ² P prob. Μελάγχρον αὐτος ³ re-
stored by Hunt, *E* (C.R. 1919. 129) from scholia ὑμεῖς
δὲ σιγάτε ὥσπερ νεκρῶν ἱεροὶ μύσται (these two words are
doubtful) οὐδὲν δυνάμενοι ἀντιστῆναι τῷ τυράννῳ and ἀλλ', ὦ
Μυτιληναῖοι, ἕως ἔτι κάπνον μόνον ἀφήσι τὸ ξύλον, τοῦτ' ἔστιν
ἕως οὐδέπω τυραννεύει, κατὰσβητε καὶ καταπαύσατε ταχέως μὴ

ALCAEUS

now he that overturned the despotism of the traitor [Melanchros, is himself, ere we knew it], become despot [of our city].

76 TO THE MYTILENEANS

From a Second-Century Papyrus :

. . . But he goes striding wide over your heads, and you hold your tongues like initiates when they behold the dead they have called up. Nay rather, my fellow-countrymen, up and quench the log while it but smoulders among you, lest the light thereof come to a brighter flame.¹

77

From the Same :

You were not altogether a knave . . . , . . . ,² nor yet a fool, but kept the oath you swore to us by the altar of the Son of Leto, that none of the Children of Treason should know truly who it was to whom in the beginning . . .

¹ restored from Scholia ² the gap prob. contained an adv. of time (e. g. *πρὸ* or *πέρυσιν*), and a voc.

λαμπρότερον τὸ φῶς γένηται ⁴ *E, C.R. l.c.* ⁵ *Ρ αμμοισι*
⁶ = ἀπομόσας ⁷ mock-patronymic? a substitution for Ἀτρεΐδαν, founders of Lesbos, to whom P.'s wife belonged
⁸ adv. cf. *λάθρα*

LYRA GRAECA

78

Apoll. Pron. 95. 14 [ἡ ἀμῶν παρὰ Δωριεῦσι]· . . . ἀμέων·
 ὁμοίως Αἰολεῖς· Ἀλκαῖος·

μηδ' ὀνίαις τοῖς πλέας' ἀμμέων¹ παρέχην. . . .

79

Ibid. 96. 1 Αἰολεῖς ὑμμέων. Ἀλκαῖος·

. ὅττινες ἔσλοι
 ὑμμέων τε καὶ ἀμμέων.

80

Zenob. (*Paroem.* 2. 145) Πιτάνη εἰμί· αὕτη παρ' Ἀλκαίῳ
 κεῖται· λέγεται δὲ κατὰ τῶν πυκναῖς συμφοραῖς περιπιπτόντων ἅμα
 καὶ εὐπραγίαις· παρ' ὅσον καὶ τῇ Πιτάνη τοιαῦτα συνέβη πράγματα,
 ὧν καὶ Ἑλλάνικος μέμνηται· φησὶ γὰρ αὐτὴν ὑπὸ Πελασγῶν
 ἀνδραποδισθῆναι καὶ πάλιν ὑπὸ Ἑρυθραίων ἐλευθερωθῆναι.

e.g. Πιτάνα δ' ἔμμι

E'

.

S'

81

Sch. Pind. *I.* 2. 17 [τὸ τ' Ὀργείου φυλάξει | ῥῆμ' ἀλαθείας ἐτᾶς
 ἄγχιστα βαῖνον, | 'Χρήματα χρήματ' ἀνὴρ' δς φᾶ κτεάνων θ' ἅμα
 λειφθεὶς καὶ φίλων]· τοῦτο ἀναγράφεται μὲν εἰς τὰς Παροιμίας ὑπ'
 ἐνίων, ἀπόφθεγμα δὲ ἐστὶν Ἀριστοδήμου καθάπερ φησὶ Χρύσιππος

¹ E' = πλείοσι cf. πλέας (acc.) *Il.* 2. 129, Mytil. Inscr.
 Collitz *Gr. Dial.* 213. 9-11 : mss τοι σπλεας ὕμεων : Hase τοῖς
 πέλας ἅ.

ALCAEUS

78

Apollonius *Pronouns* [the form ἀμῶν 'of us' in Doric]: . . .
ἀμέων. Similarly in Aeolic; compare Alcaeus:

. . . nor make troubles for those who are more
than we.

79

The Same: The Aeolic form is ὑμμέων 'of you'; compare
Alcaeus:

. . . whoever of you and us are good men.¹

80²

Zenobius *Proverbs*:

I am Pitane;

this proverb is in Alcaeus; it is used of those who get
frequent good and bad fortune, because this was the lot of
the city of Pitane, as indeed we learn from Hellanicus,
according to whom it was captured by the Pelasgians and
set free again by the Erythraeans.

BOOK V

BOOK VI³

81

Scholiast on Pindar ['To keep the saying that goes nearest
to the real truth, "Money, money is the man," the saying of
the Argive who had lost both his goods and his friends']:
This is ascribed by some commentators to the *Proverbs*, but
it is really an apophthegm of Aristodemus, as Chrysippus tells

¹ metre Hor. *Od.* 1. 5

² cf. Phot 2. 91, Suid. Πιτάνη

³ the subject of this Book being unknown, I have placed
here unclassifiable fragments of a general type

LYRA GRAECA

ἐν τῷ περὶ Παροιμιῶν· τοῦτον δὲ τὸν Ἀριστόδημον Πίνδαρος μὲν οὐ τίθησιν ἐξ ὀνόματος, ὡς δήλου ὄντος ὅς ἐστιν ὁ τοῦτο εἰπών, μόνον δὲ ἐσημειώσατο τὴν πατρίδα, ὅτι Ἀργεῖος· Ἀλκαῖος δὲ καὶ τὸ ὄνομα καὶ τὴν πατρίδα τίθησιν, οὐκ Ἄργος ἀλλὰ Σπάρτην·

ὥς γὰρ δήποτ' Ἀριστόδαμον
φαῖς' οὐκ ἀπάλαμνον ἐν Σπάρτῃ λόγον
εἴπην, χρήματ' ἄνηρ, πένιχρος
δ' οὔδεις πέλετ' ἔσλος οὔδὲ τίμιος.¹

82²

Demetr. π. ποιημάτων (Vol. *Hercul. Oxon.* 1. 122)

. . . ἐδόκ]η δ' ἄρεσ[το]ν ἔμμεναι
πώνην· τῷ δέ κεν ἦσι³ τ[όσσο]ς
πὲρ ταῖς φρένας οἶνος, οὐ δῖω τόος·⁴
κάτω γὰρ κεφάλαν κατίσχει⁵
ἦ τὸν Φον θάμα θῦμον αἰτιάμενος⁶
πεδά τ' οὐόμενος⁷ τά κεν θῆ,
τὸ δ' οὐκέτι Φά[νδα]νεν πεπαιτάτῳ.

καὶ τοιαῦτα καὶ Ἰβυκο[s.]

83

Heph. 66 [π. ἀντισπαστικῷ]· ὁ δὲ Ἀλκαῖος καὶ πενταμέτρῳ ἀκαταλήκτῳ ἐχρήσατο·

Κρονίδα βασιλῆος γένος Αἴαν, τὸν ἄριστον πεδ'
Ἀχιλλέα

¹ Diogenes' word-order, so B: Sch. and Suid. both differ
² E from phot. cf. *Camb. Philol. Soc. Proc.*, 1916; cf. Vogliano *Stud. It. Fil. Cl.* 1910. 285 (Bursian 1920) ³ P η
⁴ P περι: δῖω = ζῶ i.e. ζῶει, or ζῶ 3rd pers. sing. of ζῶμι, cf. σάως 32 and ἐνδεδίωκε Inscr. Heracl. (read δῖως = διώης for ζῶης Theocr. 29. 19) ⁵ P κατίσχει from Φάνδανεν below

ALCAEUS

us in his treatise *On Proverbs*; Aristodemus is not named by Pindar, as though it were obvious who the author is; he merely indicates that the place of his birth was Argos. Alcaeus on the other hand gives both name and birthplace, making the latter Sparta, not Argos:

. . . For even as once on a day 'tis told Aristodemus said at Sparta—and 'twas no bad thing—the money is the man, and no poor man is either good or honourable.¹

82

From a Papyrus of the First Century B.C. found at Herculaneum, Demetrius on *Poems*:

. . . And to drink seemed to him a pleasant thing; but one that hath so much wine as that about his wits, such an one lives no life at all; for he hangs his head, chiding oft his own heart and repenting him of what he hath done. And so it ceased to please him when he came to his ripest.

And we find the same sort of sentiment in Ibycus.

83²

Hephaestion *Handbook of Metre* [on the antispastic]: Alcaeus also used an acatalectic pentameter:

Sprung from the royal son of Cronus, Ajax second in valour to Achilles . . .

¹ cf. Diog. Laert. 1. 31, Suid. *χρήματα*, Arsen. 476, *Paroem.* 2. 129 ² cf. Choer. *Gram. Gr.* 4. 123. 25

⁶ P -μενας ⁷ = μετοιδμενός τε: Hesych. πεδαλεύμενος records old variant

Vet. Et. Mag. σείω· ἔστι γὰρ σεεύς¹ παρ' Ἀλκαίῳ, ὅλον·

. . . γᾶς γὰρ πέλεται σέευσ·²

καὶ ἐκ τούτου γίνεται σέω καὶ σείω, ὥς πλέω πλείω καὶ πνέω πνείω. . . .

Ath. 3. 85 f [π. ὀστρακοδέρμων]· . . . Ἀριστοφάνης ὁ γραμματικὸς . . . ὁμοίως φησὶν εἶναι τὰς λεπάδας ταῖς καλουμέναις τελλίναις. Καλλίας δ' ὁ Μυτιληναῖος ἐν τῷ περὶ τῆς παρ' Ἀλκαίῳ Λεπάδος φησὶν εἶναι ὥδην ἧς ἡ ἀρχή·

Πέτρας καὶ πολίας θαλάσσας
τέκνον ,

ἧς ἐπὶ τέλει γεγράφθαι·

. ἐκ δὲ παίσας³
χαύνοις φρένας, ἃ θαλασσία λέπας.

ὁ δὲ Ἀριστοφάνης γράφει ἀντὶ τοῦ λεπὰς χέλυσ, καὶ φησιν οὐκ εἶναι Δικαίρχον ἐκδεξάμενον λέγειν τὸ λεπάς,⁴ τὰ παιδάρια δὲ ἥνικ' ἂν εἰς τὸ στόμα λάβωσιν αὐλεῖν ἐν ταύταις καὶ παίζειν, καθάπερ καὶ παρ' ἡμῖν τὰ σπερμολόγα τῶν παιδαρίων ταῖς καλουμέναις τελλίναις.

Heph. 72 [π. τ. ἀπ' ἐλάσσονος ἰωνικοῦ]· καὶ δλα μὲν οὖν ᾄσματα γέγραπται ἰωνικά, ὥσπερ . . . , Ἀλκαίῳ δὲ πολλά, ὥσπερ καὶ τόδε·

ἔμε δείλαν, ἔμε παῖσαν κακότητα πεδέχοισαν

¹ *E*, cf. *σεεὶ δύο Pap. Ber.* 953. 5: mss σέω (σέος) ὥς
² σέευσ *E*: mss σέω and σέως (from above) ³ *E*: mss ἐκ
λεπάδων through corruption ἐκ δὲ παῖδας (-ων): *Ahr.* ἐκ δὲ
παίδων misunderstanding the whole passage, and if ἐκ is in
tmesis a genitive is unlikely ⁴ *E*: mss λέγ. τὰς λεπάδας
from corruption in 3

ALCAEUS

84

Old Etymologicum Magnum: *σειώ* 'to shake'; there is a word *σειεύς* 'shaker' in Alcaeus, for instance:

For he is the shaker of the earth;

and from this comes *σέω* or *σειώ*; compare *πλέω* *πλείω* and *πνέω* *πνείω* . . .

85

Athenaeus *Doctors at Dinner* [on shellfish]: . . . Aristophanes the grammarian . . . declares the *lepas* to resemble what is called the *tellina*. But Callias of Mytilene, in his tract *On the Lepas of Alcaeus*, says that there is a song in Alcaeus beginning:

Child of the rock and the grey sea

and ending:

. . . and thou fillest all hearts with pride, thou *lepas* of the sea.¹

Instead of *lepas*, however, Aristophanes reads *chelys*, 'tortoise² or turtle,' and says that Dicaearchus³ reads *lepas* without understanding what a *lepas* was, namely a shell which playing children used to put in their mouths to make a whistle, as our guttersnipes do with what is called the *tellina*.

86⁴

Hephaestion *Handbook of Metre* [on the *ionicum a minore*]: And whole poems are written in ionics, for instance . . . , and many by Alcaeus, as:

Me a woman miserable, me a sharer in all misfortune

¹ metre as 81 ² the same word means lyre, the earliest lyres having been made of tortoiseshell; the poem was apparently an address to the trumpet (see L. and S. *σάλπιγξ*) which Ar. altered into an address to the lyre ³ in his tract *On Alcaeus* Ath. 15. 668 e ⁴ cf. Heph. 123-4, who implies that the stanzas each contained 10 feet like Hor. 3. 12, and Gram. ap. Hermann *El. Metr.* 472, Gram. ap. Gais. Heph. 332

377

LYRA GRAECA

87

El. Gud. 162. 31 ἤνασσαν, Φάνασσαν

. . . καὶ πλείστοισι Φάνασσε λάοις.¹

Ἀλκαῖος.

88

Heph. 47 [π. δακτυλικοῦ]. ἔστι δέ τινα καὶ λογασιδικὰ καλούμενα δακτυλικά, ἅπερ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλους ἔχει, τελευταίαν δὲ τροχαϊκὴν συζυγίαν. ἔστι δὲ αὐτῶν ἐπισημότατα τό τε πρὸς δύο δακτύλους ἔχον τροχαϊκὴν συζυγίαν, καλούμενον δὲ Ἀλκαϊκὸν δεκασύλλαβον.

καί τις ἐπ' ἐσχατίαισιν οἴκεις²

89³

Zon. μάλειρον· τὸ ἄλειρον καὶ πλεονασμῷ τοῦ μ μάλειρον·

μίγδα μάλειρον

90

Comm. Arat. Phaen. Iriarte Reg. Bibl. Matr. Codd. Gr. 239

. καὶ τὰδ'

ὥς λόγος ἐκ πατέρων ὄρωρε·

κατ' Ἀλκαῖον.

91

Vet. Et. Mag. Miller 94 and *E.M.* 290. 42 δυσί· . . . ἔστι δὲ εἰπεῖν ὅτι πολλάκις αἱ διάλεκτοι κλίνουσι ταῦτα, ὥς παρὰ Ἀλκαῖω·

. . . . εἰς τῶν δυοκαιδέκων

¹ Bek. -E; Aeol. rarely fails to distinguish dat. and acc. pl.: mss *El.* πλείστοις ἐάν., *A.O.* πλ. ἐν. corrected to ἄν.: mss *A.O.* λεοῖς perh. indicating λάοις ² mss οἴκοις, οἰκείς : cf. *A.O.* ³ Phot. μάλειρον· τὸ ἄλειρον Ἀλκαῖος (so *B* : mss Ἀχαιδς)

ALCAEUS

87

Etymologicum Gudianum: ἡνασσειν 'ruled' is found in the form *ἑνασσειν*; compare Alcaeus:

. . . and ruled over full many peoples.

88

Hephaestion *Handbook of Metre* [on dactyls]: There are dactyls called logaoedic, which have dactyls in their earlier part but a trochaic dipody at the end. The best-known of them is the line which has two dactyls before the trochaic dipody and is called the ten-syllable Alcaic; compare:

and one that dwelt on the outskirts¹

89²

Zonaras *Lexicon*: μάλειρον 'wheat-flour'; the same as *aleuron* with a pleonastic *m*; compare

wheat-flour mingled

90

Commentator on Aratus *Phaenomena*: As Alcaeus says:

These things began, 'tis said, with our fathers.

91³

Old Etymologicum Magnum: δυοί 'to two' . . . I may add that these numerals are often declined in the dialects; compare Alcaeus:

one of the twelve

¹ cf. Sch. Heph., Cram. *A.O.* 1. 327. 4 which proves οἴκεις partcp.

² cf. Phot. 1. 404 who gives the author's name (mss Ἀχαιός)

³ cf. *E.M.* 290. 49

LYRA GRAECA

92

Sch. Soph. *O. T.* 153 [ἐκτέταμαι φοβερὰν φρένα]· ἐκπέπληγμαι, φοβερὰν δὲ τὴν περίφοβον. καὶ Ἀλκαῖος·

ἐλάφῳ δὲ βρόμος ἐν στήθεσι φυΐει φόβερος.¹
ἀντὶ τοῦ περίφοβος.

92 A

Str. 13. 606 τὴν δὲ Αντανδρον Ἀλκαῖος μὲν καλεῖ Λελέγων πόλιν·

Πρώτα μὲν Ἀντανδρος Λελέγων πόλις

93

Sch. Theocr. 7. 112 [Ἔβρον παρ ποταμὸν]· Ἀλκαῖος φησὶ ὅτι Ἔβρος κάλλιστος ποταμῶν.

c. g. ποτάμων ἀπάντων
| Ἔβρε κάλιστα

94

Zenob. (*Paroem.* 1. 36) αἰξ Σκυρία· Χρύσιππός φησιν ἐπὶ τῶν τὰς εὐεργεσίας ἀνατρεπόντων τετάχθαι τὴν παροιμίαν, ἐπειδὴ πολλάκις τὰ ἀγγεῖα ἀνατρέπει ἢ αἰξ· ἄλλοι δὲ φασιν ἐπὶ τῶν ὀνησιφόρων λέγεσθαι, διὰ τὸ πολὺ γάλα φέρειν τὰς Σκυρίας αἰγας. μέμνηται Πίνδαρος καὶ Ἀλκαῖος.

95

Sch. Ap. Rh. 1. 957 [κρήνη ὑπ' Ἀρτακίῃ]· Ἀρτακία κρήνη περὶ Κύζικον, ἧς καὶ Ἀλκαῖος μέμνηται καὶ Καλλίμαχος ὅτι τῆς Δολιονίας ἐστίν.

c. g. Κύζικον Δολιονίαν

¹ βρόμος: Blf. τρόμος: B τέτρομος for δὲ βρ. cf. Apoll. Pron. 334 (2. 1. 1. 58 Lentz)

380

ALCAEUS

92

Scholiast on Sophocles ['my fearful heart is tortured']: that is, 'panic-stricken,' and 'fearful' means 'terrified'; compare Alcaeus:

and a fearful madness springs up in the breast of the hart;¹

where 'fearful' means 'terrified.'

92 A

Strabo *Geography*: Antandros is called by Alcaeus a city of the Leleges; compare:

Antandros, first city of the Leleges

93

Scholiast on Theocritus ['beside the banks of Hebrus']: Alcaeus says that Hebrus is the fairest of rivers²

e. g. . . . O Hebrus, fairest of all rivers

94

Zenobius *Proverbs*: The she-goat of Scyros: Chrysippus says that the proverb is used of those who upset the doing of kindness, because the goat often upsets the pail. Others hold that it is used of those who bring benefits, because the goats of Scyros give so much milk. The saying occurs in Pindar and Alcaeus.

95

Scholiast on Apollonius of Rhodes ['by the Artacian spring']: This spring is near Cyzicus, which both Alcaeus and Callimachus speak of as being situated in Dolionia.

e. g. . . . Dolionian Cyzicus

¹ metre Heph. 72 ² perh. in connexion with the death of Orpheus and the carrying of his head by the current to Lesbos Verg. *Geo.* 4

LYRA GRAECA

96

Sch. Ap. Rh. 4. 992 [αἵματος Οὐρανίοιο γένος Φαίηκες
ἔασι] . . . καὶ Ἀλκαῖος δὲ κατὰ τὰ αὐτὰ Ἀκουσιλάφ λέγει
τοὺς Φαίακας ἔχειν τὸ γένος ἐκ τῶν σταγόνων τοῦ Οὐράνου.

e.g. Φαίακες ὀρράνωνων σταγόνων γένος¹

97

Sch. Hes. Theog. 313 [τὸ τρίτον Ὑδρην αὐτὶς ἐγείνατο]· τὴν
Ὑδραν δὲ Ἀλκαῖος μὲν ἐννεακέφαλόν φησί, Σιμωνίδης δὲ πεντη-
κοντακέφαλον.

e.g. . . . Ὑδραν ἐννεακέπφαλον σι . . . ἐννακέ-
φαλλος Ὑδρα²

98

Phot. 7. 15

ἄγωνος·

κατὰ σχηματισμὸν ἀντὶ τοῦ ὁ ἀγών· ἀπὸ δὲ γενικῆς ἐσχηματίσθη.
οὕτως Ἀλκαῖος ὁ λυρικός πολλάκις ἐχρήσαο.

99

Hesych. ἀλιβάπτοις· <πορφυροῖς |

ἀλίβαπτον>

πορφυρῶν ὕρνιν. Ἀλκαῖος καὶ Ἀλκμάν.³

100

El. Mag. 76. 51

ἀμάνδαλον

τὸ ἀφανὲς παρὰ Ἀλκαίῳ· ἀμαλδύνω, <ἀμαλδύνων καὶ>⁴ ἀμάλδανον
τὸ ἀφανὲς καὶ ἀφανιζόμενον· καὶ ὑπερθέσει ἀμάνδαλον.

¹ ὀρράνωνων = οὐρανίων *E*, cf. Sa. 122 . . . ² i. e. with ictus-
lengthening *E*, cf. ὀγκρέμασαν 121, ὀννώρινε 72, Sa. 121,
τρικέφαλον Hes. Th. 287 (οοοοο not found in Lesbian)

³ *B*: mss Ἀχαιὶς κ. ἀλμ.ἀς ⁴ *E*

ALCAEUS

96

Scholiast on Apollonius of Rhodes ['The Phaeacians are sprung from the blood of Heaven']: . . . and moreover Alcaeus agrees with Acusilaüs in saying that the Phaeacians take their descent from the drops that fell from Uranus or Heaven.¹

e. g. . . . The Phaeacians, sprung from drops
| celestial

97

Scholiast on Hesiod ['And for a third bore she Hydra']: Alcaeus calls the

Hydra nine-headed

Simonides 'fifty-headed.'

98

Photius *Lexicon*: *ἄγωνος*

conflict:

by 'adaptation' for *ἄγων*; it is 'adapted' from the genitive; it is often used thus by the lyric poet Alcaeus.

99

Hesychius *Glossary*: *ἀλιβάπτοις*, purple. | *ἀλίβαπτον*

sea-dipt

a purple bird; Alcaeus and Alcman.

100²

Etymologicum Magnum: *ἀμάνδαλον*; used in the sense of

unseen

by Alcaeus. From *ἀμαλδύω* 'to destroy'; *ἀμαλδύων* or *ἀμάλδανον* 'that which is unseen or disappearing'; and by transposition *ἀμάνδαλον*.

¹ i. e. when he was mutilated

² cf. Cram. *A.P.* 4. 8. 16

LYRA GRAECA

101

Hesych.

αὐφολλαι.¹

ἄλλαι· παρὰ Ἀλκαίφ.²

102

Cram. *A.O.* 1. 253. 20: ζητοῦμεν οὖν καὶ τὰ τοῖσδεσσι πῶς εἴρηται· καὶ ἄμεινον λέγειν ἐπέκτασιν· τοῦτο μιμούμενος Ἀλκαῖος φησι

τῶνδεων

103

Eust. *Od.* 1759. 27 [ἡα]· λέγει δὲ (Ἡρακλείδης) καὶ χρῆσιν εἶναι τοῦ

ἔον

παρὰ Ἀλκαίφ.

104

Et. Mag. 377. 19 ἔρρεντι· παρὰ Ἀλκαίφ· ἀπὸ τοῦ ἔρρω ἢ ἔρρῳ περισπωμένου, ἢ μετοχῇ ἔρρεις ἔρρέντος, καὶ ὡς παρὰ τὸ ἐθέλοντος ἐθέλοντί, οὕτω καὶ παρὰ τὸ ἔρρέντος

ἔρρεντι³

105

Ibid. 385. 9 ἐσυνῆκεν· Ἀλκαῖος

ἐσύνηκεν

καὶ Ἀνακρέων ἐξυνῆκεν πλεονασμῷ.

¹ *E*, = ἄφείλλαι cf. σπολέω and στελέω, ἀόλλης and ἀέλλης, Αἴολος = ἄφείλος for ἄφείλος: for υφ cf. 33: mss αὐεοῦλλαι

² *Ahr*: mss ἄκλω ³ mss ἔρρεντι bis

ALCAEUS

101

Hesychius *Glossary* : αὐΦολλαι : for ἕλλαι
storms

found in Alcaeus.

102

Cramer *Inedita* (*Oxford*) : We inquire therefore how it is that we find the form τοῖσδεσσι 'to these.' It is best to call it 'lengthening.' On this pattern Alcaeus says τῶνδων
of these

103¹

Eustathius on the *Odyssey* : Heracleides says that there is an occurrence of the form ἔον

I was

in Alcaeus.

104²

Etymologicum Magnum : The word ἔρρεντι is used by Alcaeus ; it is from ἔρρω or ἔρρῳ 'to go,' 'to go slowly' or 'to perish,' participle ἔρρεῖς ἑρρέντος, and from ἑρρέντος the adverb ἔρρεντι³ like ἐθέλοντι 'willingly' from ἐθέλοντος 'willing.'

105

The Same : ἐσυνῆκεν : Alcaeus uses the form ἐσύνηκεν

he understood

and Anacreon ἐξυνῆκε, with the pleonastic augment.

¹ cf. Fav. 222 ² cf. *E.M. Vet.* 127
doubtful ; perh. 'haltingly or 'hesitatingly'

³ meaning

LYRA GRAECA

106

Choer. *Gram. Gr.* 4. 1. 131 Lentz τὸ

ὦ Εὐρυδάμαν¹

παρὰ τῷ Ἀλκαίῳ, μετὰ τοῦ ν λεγόμενον κατὰ τὴν κλητικὴν.

107

El. Mag. 319. 30. ἔθηκε· σημαίνει δύο, τὸ προκατέθηκεν ἢ ἐποίησεν· . . . ἀφ' οὗ καὶ

θέσις

ἢ ποίησις παρὰ Ἀλκαίῳ.

108

Cram. A.P. 3. 278. 9 . . . οἶόν ἐστι παρὰ τῷ Ἀλκαίῳ τὸ

κάλλιον

ἀντὶ τοῦ κάλλιον.

108 A

Sch. Od. 11. 521 [Κήτειοι]· . . . ἦν γὰρ ὁ Τήλεφος Μυσῖας βασιλεὺς, καὶ Ἀλκαῖος δὲ φησι τὸν

Κήτειον

ἀντὶ τοῦ Μυσόν.

109

Choer. *Gram. Gr.* 4. 1. 27 a Lentz [π. τῶν εἰς υν ληγόντων]· κίνδυν κίνδυνος, κίνδυνα· οὕτως δὲ ἱφὴ Σαπφῶ τὸ κίνδυνος. δ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ

κίνδυνι²

¹ Const. L. Πολυδάμαν

² for mss reading cf. Sa. 184

ALCAEUS

106¹

Choeroboscus on Theodosius :

O Eurydaman

is found in Alcaeus for *O Eurydamas*, ending with *n* in the vocative.

107

Etymologicum Magnum : ἔθηκε has two meanings, 'he placed' and 'he did' . . . ; hence Alcaeus uses the noun θέσις for ποίησις

doing or making

108

Cramer *Inedita* (Paris) . . . Compare Alcaeus' use of κάλιον for κάλλιον

more beautiful

108 A

Scholiast on the *Odyssey* ['Ceteians'] : . . . For Telephus was king of Mysia, and Alcaeus moreover uses

Ceteian

for 'Mysian.'

109

Choeroboscus [On nouns ending in -υν] : κίνδυν 'danger,' genitive κίνδυνος, accusative κίνδυνα; Sappho thus declined the noun κίνδυνος. Alcaeus used the dative κίνδυνι

by danger

¹ cf. Constant. Lascar. *Nom. et Verb.* 116 b

LYRA GRAECA

110

Eust. *Od.* 1648. 6 καὶ ἐκ τοῦ κτείνω

κταίνω

Δωρικώτερον παρὰ Ἀλκαίῳ.

111¹

Phot.

μετρῆσαι

ἐπὶ τοῦ ἀριθμῆσαι Ἀλκαῖος

112

Et. Mag. 344. 6 ἔννεον· ἔστ τὸ ῥῆμα νέω· Ἀλκαῖος·

αὐτὰρ ἐπεὶ χέρρεσσι νέον . . .²

ὁ παρατατικὸς ἔνεον καὶ πλεονασμῷ τοῦ ν ἔννεον.

112 A

Ox. Pap. 221. 11. 9 Schol. *Il.* 21. 219 οὐδέ τί πη δύναμαι
προχέειν ῥόον εἰς ἄλα δῖαν | στεινόμενος νεκύεσσι· στενοχωρού-
μενος· παρὰ ταῦτα Ἀλκαῖος·

στένω μὰν Ξάνθῳ ῥόος ἐς θάλασσαν ἵκανε.³

113

Hdn. π.μ.λ. (2. 930. 20 Lentz) οἱ γὰρ περὶ Ἀλκαῖον

οἶδα

λέγουσι τρισυλλάβως.

¹ cf. Theocr. 16. 60, 30. 25 ² *E*: some mss om. Ἀλκ.—
νέον: mss *E.M.* αὐτῆς ἐπεὶ χεῖρεσσι, *Vel.* αὐτὰρ ἐπὶ χεῖρεσσι:
ἔννεον apparently from *Il.* 21. 11: *B* ascr. to *Od.* 5. 314,
thinking the quotation from *A.* is lost ³ metre cf. *Sa.* 149. 3

ALCAEUS

110

Eustathius on the *Odyssey*: And from *κτείνω* comes the rather Doric form *κραίνω*

to kill

in Alcaeus.

111

Photius *Lexicon*:

to measure

in the sense of 'to count'; Alcaeus.

112¹

Etymologicum Magnum: *ἔννεον* they swam: the verb is *νέω* 'to swim'; compare Alcaeus:

but when they swam with their hands . . . ;

the imperfect is *ἔνεον* or with pleonastic *η* *ἔννεον*.

112 A

From a Papyrus of the Second Century containing Scholia on the *Iliad*: 'Nor can I pour forth my stream into the great sea, because I am straitened with dead bodies': that is 'cramped'; whence comes Alcaeus' line:

Verily 'twas the stream of a narrow Xanthus that came to the sea.

113

Herodian *Words without Parallel*: For Alcaeus pronounces *οἶδα*

I know

as three syllables.

¹ cf. *E.M. Vet.* Miller 114

LYRA GRAECA

114¹

Sch. Ar. Av. 1648 [ζαβάλλεται σ' ὁ θεὸς] ἐπὶ τοῦ ἑξαπατῶν
 . . . παρ' ἑαυτοῦ δὲ καὶ τὸ Ὀδυσσεύς . . . καὶ παρ' Ἀλκαίῳ

παραβάλλεται σε

115

Cram. A. O. 1. 356. 22 . . . ἢ ἀπο τοῦ πέφυκα ἢ μετοχῇ
 πεφυγώς ὁ γόνυ Ἀλκαίῳ μετατιθεῖς τὸ σῆμα εἰς τὸ ν κατὰ
 πλεονασμὸν ἐτέρου γ φησὶ

πεφύγγων

116

Hdn. π.μ.λ. 2. 949. 23 Lentz πῆζω τὰ εἰς -ζω λήγοντα
 ῥήματα ὑπὲρ δυὸ συλλαβὰς βαρότερον οὐδέποτε τῷ ε παραλήγεσθαι
 θέλει . . . σημειῶδες ἔρα παρ' Ἀττικαῖς καὶ τοῖς Ἰωσι λεγόμενον
 διὰ τοῦ ε τὸ πῆζω, ὥσπερ καὶ παρὰ τῇ ποιητῇ . . . προσέθηκα δὲ
 καὶ τὰς διαλέκτους, ἐπεὶ παρ' Ἀλκαίῳ διχῶς λεγέται, παρὰ δὲ
 Ἀλκμᾶνι διὰ τοῦ α.

117

Tryphon πίθη λέξεων II (Mus. Crit. Canl. 1. 34) [π. προσ-
 θέσεως]· ἄπαξ δὲ παρ' Ἀλκαίῳ τὸ ῥῆξις

Ῥῶξις²

λέγεται.

118

Cram. A. O. 1. 342. 1 ἀπὸ τῶν εἰς -ος τὴν

τεμένηος

παρὰ Ἀλκαίῳ ἄπαξ χρησαμένῳ.

¹ cf. Hesych. ζαβάλλειν· ἑξαπατῶν (B): perh. the comic
 poet Alcaeus (Mein.) ² mss οὐρηξις

ALCAEUS

114

Scholiast on Aristophanes ['Your uncle imposes on you']: that is 'deceives' . . . ; similarly in Homer . . . ; and in Alcaeus:

he cheats you

115¹

Cramer *Inedita* (Oxford) . . . Or the form *πέφυγα* 'I have fled' has the participle *πεφυγώς*. Alcaeus, at any rate, changing the *s* to an *n* and doubling the *g*, says *πεφύγγων*

having fled

116

Herodian *Words without Parallel*: *πιέζω* 'to press': verbs ending in *-ζω* which are paroxytone and of more than two syllables never have epsilon in the penultimate. . . . We should note therefore as remarkable the epsilon-form *πιέζω* used in Attic and Ionic as well as in Homer. . . . I have added the dialects because both forms, *πιέζω* and *πιδζω*, occur in Alcaeus, and Alcman uses *πιδζω*.

117²

Tryphon *Changes in Words* [prefixing of letters]: In one place in Alcaeus *ρήξις*

breaking

appears as *ῥᾱξις*.

118

Cramer *Inedita* (Oxford): From the nouns in *-ος* Alcaeus once uses the genitive *τεμένηος* for *τεμένεος*

of the precinct

¹ cf. Eust. *Od.* 1596. 5, Fav. 357, Cram. *A.O.* 1. 325. 30

² cf. Lascar. *Op. Gram.* 133 v. where *ῥήξεις ἀντὶ ῥήξεις*

LYRA GRAECA

119

Eust. *Il.* 1155. 40 *τείρεα δὲ ἡ παρὰ τὸ εἶρειν . . . ἡ . . . παρὰ τὸ τείρειν, καθὰ καὶ τοῦτο ἐν τοῖς τοῦ Γεωργίου κείμεναι. πολλοὶ γάρ, φησὶν, ἐκ τῶν ἀστέρων καταπονοῦνται . . . ἐφάνερωσε δέ, φησί, τὸ ἐ' Ἀλκαῖος εἰπὼν*

τερέων

δίχα τοῦ ι.

119 A

Prisc. *Inst. Gram.* 7. 7 (*Gram. Lat.* Keil) [de vocativo]:
. . . in femininis etiam Alcaeus

Νήρη

pro Νηρητ¹ posuit, et Theopompus Χάρη pro Χάρης.

120²

Ox. Pap. 1233. 2. ii.

. . . ὡς λόγος κάκων ἀ[πύφυιε *Φέργων*]
Περράμω καὶ παῖσ[ι *Τρόεσσιν ἄλμα*³]
ἐκ *Φέθεν* πίκρον⁴ π[ερὶ δ' ἔλλατο *φλόξ*]
Ἰλιον ἱραν.

5 οὐ τεαύταν⁵ *Αἰακίδ[αις πόθεννον]*
πάντας ἐς γάμον μάκ[αρας καλέσσαις]
ἄγετ' ἐκ Νήρηος ἔλων [μελάθρων]
πάρθενον ἄβραν

¹ mss *νερη pro νερης*

² restored by Hunt, Wil., and E,

ALCAEUS

119¹

Eustathius on the *Iliad*: *τεῖρεα* 'constellations' comes either from *εἶρειν* 'to string' . . . or from *τεῖρειν* 'to rub or wear out,'—on which point the following occurs in the writings of Georgius²: 'Many of the stars get exhausted . . . and it is clear that the word should be spelt with *ει* (and not *ι*) because Alcaeus uses the genitive *τειρέων*

of the constellations

without the *ι*.'

119 A

Priscian *Grammar* [on the Vocative]: ' . . . Even in a feminine noun Alcaeus uses *Νήρη*

O daughter of Nereus

for *Νηρητή*, while Theopompus makes the vocative of *Χάρης* 'Chares,' *Χάρη*.

120

From a Second-Century Papyrus :

. . . Through Helen 'tis said there sprang from evil deeds a branch bitter unto Priam and all the Trojans, and a flame rolled around sacred Ilium. Not such was the dainty maiden whom the son of Aeacus, with all the Gods gathered at his longed-for espousals, took from the palace of Nereus and

¹ cf. Cram. *A.P.* 4. 192. 10

² Choeroboscus

C.R. 1914. 76, 1919. 127

³ = *κλῆδος* cf. *E.M.* 69. 27

⁴ *ἐκ* *Φέθεν* *E*: *P* *εξ* (corr. to *εκ*) *σεθεν* *ἐλλατο*: cf. *ἐλσα*, *ἡλσατο*, *Hfm. Gr. Dial.* 2. 486

⁵ = *τοιούταν*

LYRA GRAECA

ἐς δόμον Χέρρωνος· ἔλ[υσε δ' ἄγνα]
 10 ζῶμμα πάρθενφ φιλό[τας ἀγαύω]
 Πήλεος καὶ Νηρείδων ἀρίστ[ας,]
 ἐς δ' ἐνίαυτον

παῖδα γέννατ' αἰμιθέων [κράτιστον]
 ὀλβιον ξάνθαν ἐλάττη[ρα πώλων·]
 15 οἱ δ' ἀπώλонт' ἀμφ' Ἐ[λένα Τρόες τε]
 καὶ πόλις αὐτών.

Z'

ΕΡΩΤΙΚΩΝ

121 πρὸς Μελάνιππον

Hdt. 5. 95 πολεμεόντων δέ σφεων (Μυτιληναίων καὶ Ἀθηναίων)
 . . . Ἀλκαῖος ὁ ποιητῆς συμβολῆς γενομένης καὶ νικώντων
 Ἀθηναίων αὐτὸς μὲν φεύγων ἐκφεύγει· τὰ δέ οἱ ὄπλα ἰσχυροὶ
 Ἀθηναῖοι καὶ σφεα ἀνεκρέμασαν πρὸς τὸ Ἀθήνασιν τὸ ἐν Σιγείῃ·
 ταῦτα δὲ Ἀλκαῖος ἐν μέλει ποιήσας ἐπιτιθεῖ ἐς Μυτιλήνην,
 ἐξαγγελλόμενος τὸ ἐνυτοῦ πάθος Μελανίππῳ ἀνδρὶ ἐταίρῳ.

Strabo 13. 600 Πίττακος δὲ ὁ Μυτιληναῖος πλεύσας ἐπὶ τὸν
 Φρύνωνα στρατηγὸν (τῶν Ἀθηναίων) διεπολέμει τέως, διατιθεὶς
 καὶ πάσχων κακῶς· ὅτε καὶ Ἀλκαῖος φησιν ὁ ποιητῆς ἑαυτὸν ἐν
 τινι ἀγῶνι κακῶς φερόμενον τὰ ὄπλα ῥίψαντα φυγεῖν· λέγει δὲ
 πρὸς τινα κήρυκα κελεύσας ἀγγεῖλαι τοῖς ἐν οἴκῳ Ἀλκαῖος σῶς
 κ.τ.λ.

¹ Thetis

² Achilles

³ a letter

ALCAEUS

led home to the house of Cheiron, where the love that was betwixt the noble Peleus and the best of all the Nereids¹ loosed the girdle of a pure virgin, and bore them a year afterwards a son that was mightiest of demigods, a victorious driver of bay steeds²; but the Trojans and their city were destroyed because of Helen.

BOOK VII

LOVE POEMS

121 To MELANIPPUS³.

Herodotus *Histories*: During the war between Mytilene and Athens . . . when a battle took place which left the Athenians victorious, the poet Alcaeus made good his escape, but his arms fell into the hands of the Athenians, who hung them up as an offering in the temple of Athena at Sigeum. This is told by Alcaeus in a poem which he sent to his friend Melanippus at Mytilene saying what had happened to him.

Strabo *Geography*: Pittacus of Mytilene sailed against the Athenian general Phrynon and carried on war against him for some time with ill success. It was during this campaign that the poet Alcaeus tells us how, being hard pressed, he threw away his arms and took to flight; and he addresses the following words to a herald whom he bids take tidings to his friends at home:

LYRA GRAECA

e.g.¹ [Κάρυξ, εἰς Μυτιλάνναν ἐράταν συθεὶς
 φιλτάτῳ Μελανίππῳ φάθ' ὅτ'] Ἄλκαος
 σάος ἄρ' οἱ ἔντεα δ' οὐ· κῦτον ἀληκτόφιν²
 εἰς Γλαυκώπιον ὀγκρέμμασαν Ἀττικοί.³

122⁴ πρὸς Μελάνιππον

(Ox. Pap. 1233. 1. ii. 8-20

Τί ὦν ἔ[μμεν ἄρᾱ] Μελάνιππ', ἄμ' ἔμοι; τί
 [δὲ]
 διυνάεντ' ὅτα κ' [εἰς] Ἀχέροντα⁵ μ' ἔη[σι
 κᾶρ]

ζάβαι[ς ἀ]ελίῳ κόθαρὸν φάος [ἐλπίσω]
 ὀψεσθ' ; ἀλλ' ἄγι, μὴ μεγάλων ἐπ[ιβάλλεο.]

5 καὶ γὰρ Σίσυφος Αἰολίδαις βασίλευς [ἔφα]
 ἄνδρων πλεῖστα νοησάμενος [θάνατον φύγην·]

ἀλλὰ καὶ πολυῖδρις ἔων ὑπὰ κᾶρι [δῖς]
 [διν]υάεντ' Ἀχέροντ' ἐπέραιο· μ[όρεν δέ Φοι]
 [κάτ]ω μ[όχ]θον ἔχην Κρονίδαις βά[ρυν
 ἔξοχα]

10 [μέ]λαινας χθόνος. ἀλλ' ἄγι, μὴ τά[δ'
 ὀδύρρεο·]

[ἄσ]σα⁶ βάσομεν αἶ ποτα κᾶλλοτα ν[ῦν
 μάται.]

[ἀλλ'] ἦν ὅττινα τῶνδε πάθην τα[λασιφρόνως]

[πρόσηκ' ὅττ' ἄνε]μος βορίαις ἐπι[τέλλεται,]

c. μ. [οὐ σόφων ὀνάγην σκάφος εὔρεαν εἰς ἄλα.]

¹ K ² σάος Hfm., ἄρ' οἱ E: mss σόος ἄροι, σῶς ἄρει, σοσαροι: ἔντεα δ' Wel: mss ἐνθάδ', ἐνθάδε, ἐνθα δὲ: οὐ· κῦτον

ALCAEUS

[Speed thee, herald, to lovely Mytilene and say to my dearest Melanippus:] 'Your Alcaeus is safe as you see,¹ but not his arms; that shield of everlasting might² the Athenians have hung up in the temple of the Grey-Eyed Goddess.'

122 To MELANIPPUS³

From a Second-Century Papyrus:

O why, Melanippus, do you pray you might be with me? or why, when once Fate has sent me to eddying Acheron, shall I hope to re-cross it and see again the pure light of the sun? Nay, set not your desire on things too great. King Sisyphus son of Aeolus, he thought with a craft unsurpassed to have escaped death; but for all his cunning he crossed the eddying Acheron in fate the second time, and the Son of Cronus ordained that he should have below a toil the woofullest in all the world. So I pray you bewail not these things. If ever cries were unavailing, our cries are unavailing now. Assuredly some of these things were to be suffered with an enduring heart. When the wind rises in the north⁴ [no skilful pilot puts out into the wide sea.]

¹ the Greek is 'say that his Alcaeus etc.' ² the epithet, like the use of the word 'herald,' has a humorous intention
³ letter from exile ⁴ Pittacus, who banished him, was of low birth and Thracian extraction

E (= σκῦτον cf. Hom. ἐκέδασσε for ἐσκέδ., κάπετος from σκάπτω, and Arch. ἐγκῦτι, Lat. *cūtis*): mss οὐκντόν, οὐχῦτον, οὐκ αὐτόν, οὐ κεῖται: ἀληκτόφιν *E*: mss -ρην, -ρην³ *E* (Γλ. Dind.): for -κρέμμ. cf.: Hfm. 296, ὀννώρινε 72: mss ἐς γλαυκαπὸν ἱερὸν δν ἐκρέμασαν⁴ A. ⁴ restored by Hunt, Wil., *E*, C.R. 1914. 75 ⁵ Ρ οταμε . . . δινναενταχεροντα against metre ⁶ Ρ]τα ἰ. ε. ἄττα

LYRA GRAECA

123 πρὸς Μένωνα

Heph. 44 [π. δακτυλικοῦ]: τὸ μὲν οὖν Αἰολικὸν ἔπος τὸ καταληκτικὸν τοιοῦτόν ἐστι·

Κέλομαί τινι τὸν χαρίεντα Μένωνα κάλεσσαι,
αἰ χρῇ συμποσίας ἐπόνασιν ἔμοι Fe γένεσθαι.¹

124

Ibid. [π. ἐπιωνικοῦ τοῦ ἀπὸ μείζονος]: τρίμετρον δὲ ἀκατάληκτον τὸ τούτου [i. e. fr. 47] περιττεῦον συλλαβῇ τῇ τελευταίᾳ, καλούμενον δὲ Ἀλκαϊκὸν δωδεκασύλλαβον, οἶον·

Ἰόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι,
θέλω τι Feίπην ἀλλά με κωλύει αἶδως.²

125

Ibid. 32 [π. ἱαμβικοῦ]: ἔστι δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα μὲν δίμετρα οἶον . . , τετράμετρον δὲ οἶον τὸ Ἀλκαίου·

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

126

Sch. Plat. *Symp.* 217 e 'οἶνος καὶ ἀλήθεια,' ἐπὶ τῶν ἐν μέθῃ τὴν ἀλήθειαν λεγόντων· ἔστι δὲ ἄσματος Ἀλκαίου ἀρχή·

Οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεια³

καὶ Θεόκριτος.

¹ E: mss γεγενῆσθαι: Fick γε γένεσθαι ² l. 2 only in Arist: Feίπην Herm: mss τ' εἰπὴν ³ (so Theocr.) Matthiae: mss ἀλάθεια

ALCAEUS

123 To MENON¹

Hephaestion *Handbook of Metre* [on dactylics]: The catalectic Aeolic line is as follows:

I bid them call the pretty Menon, if I may have him for an added joy at my drinking-bout.

124

The Same [on the *epionicum a majore*]: The acatalectic trimeter, which exceeds this by the first syllable and is called the Alcaic twelve-syllable, is like this:

Pure Sappho, of the violet tresses and the gentle smile, I would fain tell you something, did not shame prevent me.²

125³

The Same [on the iambic]: The best-known acatalectic types of it are dimeters like . . , and tetrameters like this of Alcaeus:

Pray, pray receive, receive your serenader.

126

Scholiast on Plato *Symposium*: 'Wine and truth,' a saying used of those who speak the truth when drunk; and it is the beginning of a song of Alcaeus:

Wine, my dear boy, and truth . . .

and it occurs in Theocritus.⁴

¹ an invitation ² l. 2 from Arist. *Rhet.* 1. 9 (see Sa. 119); cf. Cram. *A.P.* 1. 266. 25 ³ cf. Sch. Heph., Sch. Ar. *Plut.* 302, *Paroem.* 2. 363 ⁴ 29. 1

LYRA GRAECA

127

Sch. Pind. *O.* 11. 15 [Ζεφυρίων Λόκων γενεὰν ἀλέγων]·
ἀλέγων· μεριμνῶν.¹ καὶ Ἀλκαῖος·

οὐ <γὰρ> ἔγω Λύκον
ἐν Μοῖσαισ' ἀλέγω·

παρὰ τὸ ἀλέγειν καὶ φροντίδα ποιεῖν.

128²

Ox. Pap. 1233. 33. 5-7

Ἐπετον Κυπρογενήας παλάμαισιν
e. g.³ [δολομήδεσσι τύπεις] ὅπποσέ κ[εν γὰρ]
[ἄλος ἢ γᾶς προφύγω, κῆσ]ε πόλω[ν⁴ με]
[κίχεν ὦρος]

129

Cram. *A.O.* 1. 413. 23 ζητεῖται <τὸ>³ παρὰ τῷ Ἀλκαίῳ
θηλυκόν

τερένας ἄνθος ὁπώρας

πῶς ἡ τέρενα εἴρηκεν, καὶ ἔστιν εἰπεῖν ὅτι ἀπὸ τοῦ τέρην ἡ γενικὴ
τέρενος· καὶ μετὰ γέται ἡ γενικὴ εἰς εὐθείαν ὁ τέρενος· ἀπὸ τούτου
θηλυκὸν τερένη, τερένης, καὶ Αἰολικῶς <τερένας>³ τερένας κ.τ.λ.

130, 131

Apoll. Pron. 80. 17 . . . καὶ ἔτι ὁμοίως (ἐν συνθέσει) παρὰ
τῷ αὐτῷ Ἀλκαίῳ ἐν ἐβδόμῳ·

. . . . σὺ δὲ σαύτῳ τομίας ἔσῃ.⁵

. . . . ἀλλὰ σαύτῳ πεδέχων ἄφως
πρὸς πόσιν⁶

¹ mss ὕμνων ² line 1 from Cram. *A.O.* 1. 144-5 ³ *E*
⁴ πόλεις? ⁵ τομίας Bast: mss το. μαις ⁶ ἀλλὰ σὺ σαύτῳ?
ἄφως *E* = αὔως (gen.): or ἄφας from αὔα (new nom. from
acc. αὔα cf. Sa. 176) cf. ἄας Zenod. *Il.* 8. 470: mss αβας

ALCAEUS

127

Scholiast on Pindar ['bearing in mind the Locrians of the West']: ἀλέγων: 'caring for,' 'thinking of'; compare Alcaeus:

. . . for I do not reckon Lycus among the Muses;¹

ἀλέγω from ἀλέγειν 'to think about.'²

128³

From a Second-Century Papyrus:

I am thrown by the wily arts of the Cyprus-born;
for whithersoever [on sea or land I flee, thither]
ranging [hath Love overtaken me.]

129

Cramer *Inedita* (Oxford): It is asked with regard to the feminine found in Alcaeus

the soft smooth bloom of the fruiting-time

how he has come to use the form τέρενα 'soft, smooth'; and the answer is that the genitive of τέρην is τέρενος, and the genitive is transferred to the nominative which thus becomes τέρενος with a feminine τερένη, of which the genitive is τερένης, Aeolic τερένας, as above.

130, 131

Apollonius *Pronouns* [ἐαυτῷ 'to himself,' etc.]: . . . and similarly, moreover, as a single word in the seventh Book of the same Alcaeus

. . . and you will be your own steward.⁴

and:

. . . but sharing the morn with yourself a-drinking⁵

¹ cf. Hor. l. 32. 9, who mentions Lycus, and, for the tone Cic. *N.D.* 1. 28 *naevus in articulo pueri delectat Alcaeus* etc.

² the quotation illustrates a different meaning ³ cf. Cram.

A.O. 1. 144. 5, *E.M.* 666. 51, Fav. 354 ⁴ *i. e.* eat and drink

whatever you like? ⁵ *i. e.* alone

Heph. 14 [π. κοινῆς]: ἐὰν μέντοι ἐν τῇ προτέρᾳ συλλαβῇ τελικὸν ᾖ τὸ ἄφωνον, τῆς δὲ δευτέρας ἀρκτικὸν τὸ ὑγρόν, οὐκέτι γίνεται κοινή <ῆ> συλλαβή, ἀλλὰ ἄντικρυς μάκρα, ὡς παρὰ Ἀλκαίῳ·

Ἐκ μ' ἐλασας ἀλγέων

H'

ΕΠΑΙΝΗΣΙΩΝ¹

133² πρὸς Ἀντιμενίδαν

Strabo 13. 617 ἄνδρας δ' ἔσχεν (ῆ Μιτυλήνῃ) ἐνδόξους τὸ παλαιὸν μὲν Πιπτακόν, ἓνα τῶν Ἑπτὰ Σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν, ὃν φησιν Ἀλκαῖος Βαβυλωνίοις συμμαχοῦντα τελέσαι μέγαν ἄθλον καὶ ἐκ πόνων αὐτοὺς ῥύσασθαι κτείναντα ἄνδρα μαχαίταν βασιληῶν παλαισίδαν, ὥς φησι, κ.τ.λ.

Heph. 63 [π. ἀντισπαστικοῦ]: τὸ δὲ ἀκατάληκτον (τῶν τριμέτρων) τὸ μόνον τὴν τελευταίαν ἔχον λαμβικὴν καλεῖται Ἀσκληπιάδειον, οἷον τὸ Ἀλκαίου·

Ἦλθες ἐκ περάτων γᾶς ἐλεφαντίναν
λάβαν τῷ ξίφεος χρυσοδέταν ἔχων,

¹ this title, being founded on an emendation of *fr.* 138, is uncertain; if right, the Aeolic form with *η* would seem to point either to A. himself or some early Lesbian as first collector of the poems ² ll. 1-2 Heph., 3-7 *E e. g.*, 8-10 O. Müller, 3 and 5-10 from Str., who shows that the name was in the poem (and without ictus-lengthening it is im-

ALCAEUS

132

Hephaestion *Handbook of Metre* [on 'common' syllables]: If, however, the mute is the final sound of the first syllable,¹ and the liquid the initial sound of the second, the first syllable is not then, as in the previous case, 'common' or doubtful, but altogether long; compare Alcaeus:

You have made me forget all my sorrows

BOOK VIII²

ENCOMIA

133³ TO ANTIMENIDAS

Strabo *Geography*: Mytilene has had many famous citizens. In ancient times there was Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimenidas, of whom Alcaeus tells that while fighting for the Babylonians he performed a mighty deed and saved them from troubles by slaying a warrior, as he says, etc.

Hephaestion *Handbook of Metre* [on the antispastic]: The acatalectic trimeter which has the last 'meter' iambic is called the Asclepiad, for instance Alcaeus:

You have come from the ends of the earth, [dear

¹ in the example ἐκ; cf. Atil. Fort. 302 K. who says Hor. took the metre of *Non ebur nec aureum*, *Od.* 2. 18, from Alc. who often used it ² I have placed here unclassifiable fragments of a personal type ³ cf. Liban. 1. 406

possible in any Lesbian metre), 4-5 from Hesych. (= B 153) τετραμαρῶν· πλίνθων· τετρα. πλ. κατὰ τέγματα· Ἀλκαῖος (so B-E, cf. τετεγασμένοι 28: mss τετραβαρ. πλ. καὶ τάγματα)

LYRA GRAECA

e. g. [φίλ' Ἀντιμενίδα, τῷ ποτὰ χράμενος]¹
 τοῖσι τετραμαρῶν κατὰ τέγματα
 5 πλίνθων ναιετάοισιν Βαβυλωνίοις
 συμμάχεις ἐτέλεσσας μέγαν αὔεθλον
 κακ πολλαν ὄνιαν ἄσφε² Φερύσσαο
 κτένναις ἄνδρα μαχαίταν βασιλητῶν³
 παλαίσταν ἀπυλείποντα μόναν ἴαν⁴
 10 παχέων ἀπὺ πέμπων . . .

134

Ox. Pap. 1233. 11. 10-11

.]Βαβύλωνος ἴρας
]ν Ἀσκάλωνα

135

Harpocr. 168 Σκυθικά· . . . εἶδος τι ὑποδήματος εἰσιν αἱ
 Σκυθικά· καὶ Ἀλκαῖος ἐν ἡ'.⁵

καὶ Σκυθίκαις ὑπαδησάμενος

136

Et. Mag. 513. 33

Κῆκισ⁶

σημαίνει τὸν ἀδελφὸν τοῦ Ἀλκαίου· γίνεται παρὰ τὸ κῆκος ὃ
 σημαίνει τὴν ἰσχύν.

¹ Ἀντιμμ. cf. ὀγκρέμασαν 121, ὀννῶρινε 72: τῷ relative
 supplying needed epithet to τῷ ξίφεος ² necessary to the
 syntax ³ B: mss -γων ⁴ μόναν ἴαν Ahr: mss μόνον μίαν
⁵ mss also ἐν νή, ἐν κ' ⁶ prob. dimin. of e. g. Κίκερμος Fick:
 mss κίκις . . . κίκυς

ALCAEUS

Antimenidas,] with the gold-bound ivory heft of the sword [with which, fighting for the Babylonians who dwell in houses of bricks four hands long,¹ you performed a mighty deed and saved them all from grievous troubles] by slaying a warrior who wanted but one palm's breadth of five royal cubits of stature.

134

From a Second-Century Papyrus :

. . . of sacred Babylon . . . Ascalon . . .²

135³

Harpocration *Lexicon to the Attic Orators*: Σκυθικά . . .
'Scythians' are a kind of shoe; compare Alcaeus Book viii:

and shod with Scythians

136

Etymologicum Magnum :

Cicis

is the brother of Alcaeus; from κίκυς, meaning 'strength.'

¹ the usual size of a Babylonian brick *temp.* Nebuchadnezzar is about $12 \times 12 \times 3\frac{1}{2}$ in.; these bricks often bear his name, cf. Layard *Nineveh*, p. 296; the palm's breadth or hand was rather over 3 in. ² prob. ref. to Antimenidas' service with Nebuchadnezzar in Palestine ³ cf. Suid.

LYRA GRAECA

137 A and B

Apoll. *Prop.* 80. 14 [ἐαυτόν κ.τ.λ.]: καὶ παρὰ τοῖς Αἰολικοῖς
δὲ ὡς ἐν παραθέσει ἀνεγνώσθη· (Sa. 15).

ἔμ' αὐτῷ παλαμάσομαι

ἀλλὰ μίχεται ¹ τό·

· · · · · νόον δὲ Φαύτω
πάμπαν ἰέρρει.²

ἄπερ ἀσύνηθες ἐν ἀπλότῃ μὴ οὐχὶ τὸ ε προσλαμβάνειν, καὶ ἔτι
ὁμοίως παρὰ τῷ αὐτῷ Ἀλκαίῳ (130)

138

Hesych. ἐπαίνους· τὰς κρίσεις καὶ τὰς συμβουλίας καὶ τὰς
ἀρχ<αῖρ>εσίας. Σοφοκλῆς Θυέστη Σικυωνίῳ καὶ Ἀλκαῖος ταῖς
'Ἐπαινήσεσιν'.³

139

Vet. Et. Mag. Miller 57 ἀχνάσδημι, ὡς παρ' Ἀλκαίῳ·

'Αχνάσδημι κάλως· οὔτι γὰρ οἱ φίλοι.⁴

140

Procl. Hes. *Op.* 719 [εἰ δὲ κάκον εἶπης, τάχα κ' αὐτὸς μείζον
ἀκούσῃς]· Ἀλκαῖος·

· · · · · αἰ Φεῖποις τὰ θέλῃς, ἀκούσῃς
τά κ' οὐ θέλῃς.⁵

¹ mss ἐμάχετο ² νόον Bast: mss νόω: δὲ Φαύτω Ahr: mss
δ' ἐαύτῳ: Ap. read δὲ αὐτῷ ³ E 'in the *Encomia*' (see
p. 402 n. 1): mss ἀλκείοι ταῖς ἐπαινῆταισιν (ται corr. to τε)

⁴ E, cf. Plat. *Symp.* 194 a εἶ καὶ μάλ' ἂν φόβοιο, *Theaet.* 156 a
μάλ' εἶ ἄμουσοι, *Dead Adonis* 32: mss κακῶς: οὔτι E.M.:
Γ'εἰ. E.M. οὔτε ⁵ (subjunctive) E bis: mss θέλεις

ALCAEUS

137 A¹ and B

Apollonius *Pronouns* [on reflexives]: And in Aeolic the reflexive is read as two words, as (Sa. 15) and

I shall contrive for myself

but the following is contrary :

and he heartens himself altogether ;

which is unusual in having the simple form without the *e* ;
and moreover similarly in the same Alcaeus : (*fr.* 130).

138

Hesychius *ἐπαίρους* 'praises' : decisions, recommendations, elections ; Sophocles in the *Thyestes Sicyonius* ; and Alcaeus in the *Encomia*.

139²

Old Etymologicum Magnum : *ἀχνάσθηναι* 'to mourn' as in Alcaeus :

Deeply do I mourn, for my friends are nothing worth.

140³

Proclus on Hesiod *Works and Days* [If thou sayest an ill thing, soon shalt thou hear a greater thyself] : compare Alcaeus :

If you say what you choose, you will hear what you choose not.

¹ also in Cram. *A.P.* 4. 35. 16, Cyrill. 185. 3, Suid. ² cf. *E.M.* 181. 44 ³ cf. *Paroem.* 1. p. 285 ; metre as 124

Sch. Ar. Ar. 1410 [ὄρνιθες τίνες οἷδ' οὐδὲν ἔχοντες πτερο-
ποικίλοι, τανυσίπτερε ποικίλα χελιδοῖ;]· τινὲς παρὰ τὸ Ἀλκαίου·

Ὅρνιθες τίνες οἷδ' ὠκεάνῳ γᾶς τ' ἀπὺ περράτων
ἦλθον πανέλοπες ποικιλόδερροι τανυσίπτεροι ;¹

Hdn. π.μ.λ. (2. 933. 14 Lentz) ὁ γοῦν Ἀλκαῖος κείνοθεν
ἐστὶν ὅπου ἀποφήνατο αὐτό·

αἱ γὰρ κάλλοθεν ἔλθῃ αἱ δὲ φάη κήνοθεν
ἔμμεναι²

Sch. Il. 21. 319 (Nicole 1. 203)· χέραδος· Ἀπολλόδωρος τὸ
πλήθος τῶν θαλαττίων καὶ ποταμίων λίθων, οὓς ἡμεῖς τροχάλους·
οἱ δὲ χεράδια³ καλοῦσιν ὕντας χειροπληθεῖς· ἔστι δὲ ἡ λέξις παρὰ
Ἀλκαίῳ·

αἱ δὴ μὰν χέραδος μὴ εὖ βεβάωτ' ἐργάσιμον
λίθον
κίνης,⁴ καί κε Fίσως τὰν κεφάλαν ὑργαλίαν
ἔχοις.

Sch. Od. 21. 71 [ἐπισχεσίην]· καὶ Ἀλκαῖος·

οὐδέ τι μυννάμενος ἄλλυι τὸ νόημα . . .⁵
ἀντὶ τοῦ προφασιζόμενος, ἀλλαχοῦ ἀποτρέπων τὸ ἑαυτοῦ νόημα.

¹ γᾶς τ' Heck.-Blf. : mss γὰρ : ἦλθον : mss also ἦνθον
² αἱ δὲ φάη (opt.) E, αἱ = αἶ, δέ in apod. : mss δὲ φοι : B τόδε
φαῖ (= φαίη) ³ ms χερμάδια ⁴ E (or μὴ βεβάωτ' ? cf.
Hesych. βεβάως· βεβηκώς, ἰστάμενος) : mss μὴ βεβάως κ.τ.λ :
ἔχοις : ms ἔχοι ⁵ μύνν. pres. partep. μυνάομαι Hfin. : mss
μυν. : ἄλλυι Seid. : mss Sch. ἄλλα, Eust. ἄλλο

ALCAEUS

141

Scholiast on Aristophanes *Birds* [What birds are these that have nothing at all, birds motley-winged, O motley swallow of widespread wing?¹]: Some commentators say this is from Alcaeus' lines:

What birds are these which have come from the ends of the earth and the ocean, wildgeese of motley neck and widespread wing?

142

Herodian *Words without Parallel*: Alcaeus sometimes actually uses the form *κελευθεν* 'thence'; compare:

For even if he comes from another place, he can always say that he is come from that.²

143

Scholiast on *Iliad*: *χέραδος* 'stone-heap': according to Apollodorus this means a quantity of stones from the sea or from a river, which we call pebbles; others call them *χερᾶδια* or 'hand-stones' because one of them just fills the hand. The word occurs in Alcaeus:

If you move from a stone-heap a block of stone that is not firm set, then 'tis like you will get a sore head.

144³

Scholiast on *Odyssey* ['pretext, prevarication']: compare Alcaeus:

. . . nor prevaricating his intent at all;
that is, excusing or cloaking, turning his intention elsewhere.

¹ called a *σκόλιον* or drinking-song in l. 1416, but this may not be technically accurate for the original ² emendation and translation uncertain ³ cf. Eust. *Od.* 1901. 52, *E.M.* 594. 55, *Matr. An.* 389

LYRA GRAECA

145

Vel. El. Mag. Reitz. δῆω· σημαίνει τὸ εὐρίσκω ἀπὸ τοῦ δέω, ὃ σημαίνει τὸ εὐρίσκειν, οὗ μέμνηται Ἀλκαῖος·

ἔγω μὲν οὐ δέω τάδε μαρτύρεντας·¹

κατ' ἔκτασιν δῆω.

146

Hdn. π.μ.λ. (2. 941. 28 Lentz) . . . μάθος. Ἀλκαῖος·

ἀπ πατέρων μάθος²

147, 148

Apoll. Pron. 95. 14 [ἀμέων]· ὁμοίως Αἰολεῖς· Ἀλκαῖος· (78)· ἐπὶ δὲ τῆς συνάρθρου·

πατέρων ἄμμων

καὶ τῇ ἐντελεστέρῃ·

ἀμμετέρων ἀχέων³

149

Strabo 1. 37 [π. Νείλου]· τὸ δὲ πλείοσι στόμασιν ἐκδιδόναι κοινὸν καὶ πλειόνων, ὥστ' οὐκ ἄξιον μνήμης ὑπέλαβε (ὁ Ὅμηρος), καὶ ταῦτα πρὸς εἰδότας· καθάπερ οὐδ' Ἀλκαῖος, καίτοι φήσας ἀφίχθαι καὶ αὐτὸς εἰς Αἴγυπτον.

150⁴

Plut. Div. Am. 5 χάριεν γὰρ ἅμα ταῖς ἡδοναῖς συνεκλιπεῖν τὰς ἐπιθυμίας, ἅς μῆτε ἄνδρα φησὶν Ἀλκαῖος διαφυγεῖν μῆτε γυναῖκα.

e. g. . . . ὧν ἐπιθυμίαις
| οὐτ' ἄνηρ ζαπέφυγγ' οὔτε γύνα ποτά.

¹ miss also μὲν κ' οὐ and ταῦτα: *Hesych. expl. δῆεις* and
410

ALCAEUS

145¹

Old Etymologicum Magnum: δῆω· this means 'I find,' from δέω with the same meaning used by Alcaeus:

For my part I find no witnesses of this;²
lengthened to δῆω.

146

Herodian Words without Parallel: μάθος 'learning'; compare Alcaeus:

We learn from our fathers.³

147, 148

Apollonius Pronouns [ἀμεῶν 'of us']: Similarly in Aeolic: compare Alcaeus (78); and in the adjectival form ἄμμων; compare:

of our fathers

and the fuller form ἀμμετέρων; compare

of our troubles

149

Strabo Geography [on the Nile]: Its entering the sea by several mouths, however, is a characteristic it shares with other rivers, so that Homer did not consider it worthy of mention, particularly as it was well-known to his audience. Nor is Alcaeus more communicative, although he declares that he had been in Egypt himself.

150

Plutarch Love of Riches: For it is a good thing that we leave behind along with the pleasures (of love) the desires that belong to them, desires which according to Alcaeus are escaped neither by man nor woman.

¹ cf. *E.M.* 264. 19 ² or 'I shall find' ³ or perh.
'We learn by suffering'

δῆτε as futures in sense ² Nauck ἀπ παθέων μ. cf. proverb
πάθος μάθος ³ mss ἀχαιῶν ⁴ cf. 115: ζαν. = διαπύφρυγε

LYRA GRAECA

151

Ath. 3. 73e [π. σικύου]. Ἀττικοὶ μὲν οὖν ἀεὶ τρισυλλάβως,
Ἀλκαῖος δέ·

. . . . δάκη τῶν σίκων.¹

φησί, ἀπὸ εὐθείας τῆς σίκυς, ὡς στάχυς στάχυος.

152

Hesych. τετράφων· ὕρνεόν τι· Ἀλκαῖος·

τετράφωσιν ἀήδονας²

153³

Vcl. Et. Mag. Reitz. σισύρνας καὶ σισύρας· τὰ δασέα δέρματα
τὰ τετριχωμένα· καὶ Ἀλκαῖος ὁ μελοποιός·

ἔνδυσ σισύρναν

154⁴

Zenob. *Paroem.* 1. 31 (cf. 2. 61)

ἀντὶ κάκῳ κύνος ὦν ἀπαίτεις.⁵

ἐπὶ τῶν κακῶν⁶ ἀντὶ τῶν κακῶν ἀπαιτούντων.

155⁴

Apostol. *Paroem.* 2. 669 (cf. 2. 525)

φεύγων τέφραν εἰς ἀνθρακίαν πέτεν.⁷

ἐπὶ τῶν ἀπὸ ἡττόνων χείροσι περιπεσόντων κακοῖς.

¹ mss δάκη φησί τ. σικύων: σίκωνων *E* or the example would not prove Ath.'s statement; cf. Sa. 87 ² *B-E*: mss τετράδων ὁ. τι· Ἀ. | τετράδυσιν· ἀήδονας ³ added by Hfm.

ALCAEUS

151

Athenaeus *Doctors at Dinner* [on cucumbers]: In the Attic dialect the word is always of three syllables, but Alcaeus says:

. . . takes bites of the cucumbers;

σίκλων being from a nominative σίκυς, as στάχυς 'ear of corn,' genitive στάχυος.

152

Hesychius *Glossary*: Pheasant: A kind of bird; Alcaeus: [compare] nightingales to pheasants [in song]

153

Old Etymologicum Magnum: σισύρνα and σισύρα: thick skins covered with hair; compare the lyric poet Alcaeus: clad in a skin

154

Zenobius *Proverbs*:

Asking for a pig in place of a bad dog;¹

a saying used of those who ask for a bad thing to replace a bad thing.

155

Apostolius *Proverbs*:

In fleeing the ashes he's fallen into the coals;

a saying used of those who fall from less into greater misfortune.

¹ ref. perh. to one of the tyrants

⁴ added by *E*; metre 'Alcaic' ⁵ mss κακοῦ, κακῆς and ἀπαιτεῖς ⁶ mss also καλὰ ⁷ mss τ. φ. and ἐπεσεν

Θ' καὶ Ι'

ΣΚΟΛΙΩΝ

156¹

Berliner Klassikertexte 5. 2. 9810

- ‘ . . [πᾶ χρῇ]ν ἀρύστηρ’ ἐσκέραμεν μέγαν ;
 [τί τόσσ]α μόχθης, τοῦτ’ ἔμεθεν σύνεις
 [ὥς οὔ τι] μὴ τῶξανος² ἄλλως
 [ἄμμαρ ἔ]μοι μεθύων ἀείσης ;
- 5 [τί δὴ θα]λάσσας φειδόμεθ’, ὥς κάρων
 [χειμω]νοεῖδην αἶθρον ἐπήμενοι ;
 [αἰ δ’ ἐνσ]τάθεντες ὥς τάχιστα
 [τάν τε χ]άδαν³ καμάκων ἔλοντες
- [ἄπ νᾶα] λύσαμεν, προτ’ ἐνώπια
 10 [κέρα τρό]ποντες, καὶ κ’ ἰθαρώτεροι
 [φυΐημ]εν ἱλλάεντι θύμῳ
 [κᾶτε κ’ ἄ]μύστιδος ἔργον εἶη.’
- [νώθην] δ’⁴ ὀνάρταις χέρρα σύ μοι ἐμμάτων
 [‘Ὁ παῖς,’ ἔφαισ]θ’, ‘ἔμφ φ[ερέ]τω κᾶρα
 e.g. [γνόφαλλον· οὐ γὰρ] εἰστίθηςιν
 [εἰς τὸ πλοῖον μ’ ὅ]δε τᾶδ’ αἰοῖδα·
- [οὔτοι σὺ τὸν νῶν,] ἄγρι’ αὔτά, μοι
 [κίνησ, ὅ γε βρύχων] ἄτε πῦρ μέγα
 [οὐ βρατέραν ἔλαν⁵] τίθησθα
 20 [τάνδε φέρην, χαλεπωτέραν δέ.]’

¹ restored by *E, C.R.* 1909. 72, 1917. 9 ² adj. ³ handle,

ALCAEUS

BOOKS IX AND X

DRINKING SONGS

156

From a Second-Century Papyrus :

‘ . . . What need to have mixed in the great bowl ?
Why labour so, when I tell you that I will never
have you to waste the livelong day in wassailing
and song ? O why spare we to use the sea, suffering
the winter-cool freshness of the morning to pass
like a drunken sleep ? If we had but gone quickly
aboard, taken hold of the tiller, and loosed the ship
from her moorings the while we turned the sailyard
to front the breeze, then merrier should we be and
light of heart, and it would be as easy work as a
long draught of wine.’ But hanging a [listless] arm
upon my sleeve you cried, ‘ [The lad] may bring [a
cushion] for my head ; for this fellow’s song doth not
put me [in his boat. Never think you disturb my
mind,] you wild clamourer, [though with your roaring]
like a great fire you make it [harder rather than
easier to bear this heat.]’

tiller, cf. *χανδάνω*, *λαβή λαμβάνω* ⁴ δ' : P τ ⁵ *ἐλαν* = *εἶλην*,
cf. Hesych. *γέλαν* (i. e. *φέλαν*)

LYRA GRAECA

157

Ath. 10. 430 a κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίσταςιν
πίνων δ' ποιητῆς οὗτος (Ἀλκαῖος) εὕρισκεται· χεῖμῶνος μὲν ἐν
τούτοις·

Νεύει μὲν ὁ Ζεὺς, ἐν δ' ὀράνῳ μέγας
χείμων, πεπάγαισιν δ' ὑδάτων ρόαι·¹

.

5 κάββαλλε τὸν χεῖμῶν', ἐπὶ μὲν τίθεις
πῦρ, ἐν δὲ κέρναις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσα
μάλθακον ἀμφιδύω² γνόφαλλον.

158

Ibid. . . . ἐν δὲ τοῖς συμπτώμασιν·

Οὐ χρῆ κάκοισι θῦμον ἐπιτρέπην·³
προκόψομεν γὰρ οὐδεν, ἀσάμενοι
σ',⁴ ὦ Βύκχι· φάρμακον δ' ἄριστον
οἶνον ἐνικαμένοις μεθύσθην.

159⁵

Ibid. 15. 674 c ἐκάλουν δὲ καὶ οἷς περιεδέοντο τὸν τράχηλον
στεφάνους ὑποθυμίδας, ὡς Ἀλκαῖος ἐν τούτοις·

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέραισι
περθέτω πλέκταις ὑπαθύμιδός τις,
καδ δὲ χενάτω μύρον ἄδν κατ τῷ
στήθεος ἄμμι.

¹ νεύει *E*, cf. Anacr. 6, Hor. *Epid.* 13. 1 : mss νει, but rain
is incompatible with frost : Heck. νίφει : mss also ἐκ δ'
² imp. mid. *E* : mss ἀμφι, ἀμφι from above ³ θῦμον
Steph : mss μῦθον ⁴ ἀσάμενοι σ(οι) ὦ *E* : mss ασαμενοι ὦ,

ALCAEUS

157¹

Athenaeus *Doctors at Dinner*: For the poet Alcaeus is found drinking at every time and on every occasion; in the winter in these lines:

The Sky-God bows himself; there is a great storm in the heavens, the streams of water are frozen fast. . . . Defy the storm with a good fire and a bountiful mixing of honey-sweet wine, and then put a soft cushion on either side your brow.

158

The Same: . . . and in his misfortune, in this passage:

It is ill yielding the heart to mischance; for we shall make no advance if we weary of thee, O Bacchus, and the best medicine is to call for wine and drink deep.

159²

The Same: They called the garlands which they used to tie round their necks *hypothymides*; compare Alcaeus:

But let them put garlands woven of anise about our necks and pour sweet myrrh over our bosoms.³

¹ cf. Hdn. π.μ.λ. 7. 27 Lentz, Long. *Past.* 3. 3 ² cf. Poll. 6. 107, Sch. Theocr. 7. 63, Ath. 678 d ³ ll. 3-4 put here by B from Ath. 687 d 'and that bravest and moreover most warlike of poets, Alcaeus, says "And pour, etc."'

ἀσόμενος ὦ ⁵ ll. 1-2 here, 3-4 Ibid. 687 d καὶ ὁ ἀνδρείοτατος
δὲ προσέτι δὲ καὶ πολεμικώτατος ποιητῆς Ἀλκαῖος ἔφη 'καὶ
κ.τ.λ.

Arist. Pol. 1285 a 33 ἤρχον δ' οἱ μὲν (τῶν αἰσχυνητῶν) διὰ βίου τὴν ἀρχὴν ταύτην, οἱ δὲ μέχρι τινῶν ὀρισμένων χρόνων ἢ πράξεων, οἷον εἵλοντό ποτε Μυτιληναῖοι Πιττακὸν πρὸς τοὺς φυγάδας ὧν προειστήκεσαν Ἀντιμενίδης καὶ Ἀλκαῖος ὁ ποιητής. δηλοῖ δ' Ἀλκαῖος ὅτι τύραννον εἵλοντο τὸν Πιττακὸν ἐν τινὶ τῶν Σκολιῶν Μελῶν· ἐπιτιμᾷ γὰρ ὅτι·

. . . . φῶνα δ' ἀθρόα¹ τὸν κακοπάτριδα
Φίττακον² πόλιος τᾶς ἀχόλω καὶ βαρυδαίμονος
ἐστάσαντο τύραννον μέγ' ἐπαίνεντες³ ὁόλλεες.

Procl. Hes. Op. 584 [ἦμος δὲ σκόλυμός τ' ἀνθεῖ καὶ ἤχετα τέττιξ | δεινδρέφ' ἐφεζόμενος λιγυρὴν καταχεύατ' αἰοδὴν | πυκνὸν ὑπὸ πτερύγων, θέρεος καματώδεος ὦρη, τῆμος πιόταται τ' αἶγες καὶ οἶνος ἀριστος, | μαχλόταται δὲ γυναῖκες, ἀφανρότατοι δὲ τοὶ ἄνδρες | εἰσὶν, ἐπεὶ κεφαλὴν καὶ γούνατα Σείριος ἄζει]. τοιαῦτα δὲ καὶ τὸν Ἀλκαῖον ἄδειν·

Τέγγε πλεύμονας οἴνω· τὸ γὰρ ἄστρον περι-
τέλλεται,
ἀ δ' ὥρα χαλέπα, πάντα δὲ δίψαις ὑπὰ καύ-
ματος,
ἄχη δ' ἐκ πετάλων Φάδεα τέττιξ <ἐπιδενδρίων>⁵
ἄνθη δὲ σκόλυμος· νῦν δὲ γυναῖκες μιαρῶταται⁶
ὅ λῆπτοι δ' ἄνδρες ἐπεὶ καὶ κεφάλαν καὶ γόνα
Σείριος
ἄζει⁷

¹ Reis.-E from Plut. where the form φωνα, i. e. φῶνα, shows that ἀ. φ. is not his rendering of ὁόλλεες: not in Arist.

² E, so Sch. 41, Lesb. coin Mion. Sup. 6. p. 64, cf. Poll. 2. 175 where mss Ψιττακόν: mss here Πιττ. ³ ἀχόλω Schn. 'restless,' cf. χαλάω and Hesych. χαλιδά· ἡσυχία: ἐπαίνεντες

Ahr: mss νέοντες ⁴ πάντα κ.τ.λ. only in Ath. ⁵ Φάδεα Graevius-Seid: mss τάδε ἄν: ἐπιδενδρίων E, cf. Jul. Ep. 24:

ALCAEUS

160¹

Aristotle *Politics*: Some aesymnetes ruled for life, others only for definite periods or till they had accomplished definite tasks, as the Mytileneans chose Pittacus to deal with the exiles under Antimenidas and the poet Alcaeus. Now Alcaeus shows that Pittacus was elected tyrant in one of his *Drinking-songs*, where he chides his fellow-countrymen saying:

With one voice they have set up the base-born Pittacus to be tyrant of their spiritless and ill-starred country, shouting his praise by their thousands.²

161³

Proclus on Hesiod *Works and Days* ['When the artichoke flowers and the singing cricket sits upon the tree pouring down a sweet shrill song continually from beneath his wings, in the time when summer is wearisome, then are goats fattest and wine at its best, then are women most wanton, but men at their weakest; for Sirius parches head and knees']: Alcaeus sings in like strain:

Soak your throttle in wine;⁴ for the star is coming round again,⁵ the season is hard to bear with the world athirst because of the heat; the cricket sounds sweetly from the leaves of the tree-top, and lo! the artichoke is blowing; now are women at their sauciest, but men lean and weak because Sirius⁵ parches both the head and the knees.

¹ cf. Dion. Hal. 5. 73, Plut. *Amat.* 18 ² cf. Plut. *Erot.* 18
³ cf. Ath. 10. 430 b, 1. 22 e, Gell. 17. 11. 1, Macrobian. *Sat.* 7. 15. 13, Plut. *Symp.* 7. 1, Eust. *Od.* 1612. 14, Il. 890. 47, Plut. *Stoic. repug.* 29, Plin. *N.H.* 22. 43 ⁴ throttle: the Greek is 'lungs' ⁵ i. e. the dog-days are coming

for 2½ ll. read here by B see Sa. 94 ⁶ mss ἀνθεῖ δὲ καὶ σ. and μισρ. γυν. ⁷ mss λεπ. δέ τοι: ἐπεὶ καὶ: mss ἐπεὶ: γόνα B, cf. Steph. Byz. s. γόννος: mss γόνατα

LYRA GRAECA

162

Ath. 1. 22 f (after 161. 1-2) . . . καὶ ἀλλαχοῦ·

Πῶνῶμεν,¹ τὸ γὰρ ἄστρον περιτέλλεται.

163

Ibid. 10. 430 c πῶς οὖν ἐμελλεν ὁ ἐπὶ τοσοῦτον φιλοπότης
(Ἄλκαϊος) νηφάλιος εἶναι καὶ καθ' ἓνα καὶ δύο κυάθους πίνειν; αὐτὸ
γοῦν τὸ ποιημάτιον, φησὶ Σέλευκος, ἀντιμαρτυρεῖ τοῖς οὕτως
ἐνδεχομένοις· φησὶ γάρ·

Πῶνῶμεν·¹ τί τὰ λύχν' ὀμμένομεν; δάκτυλος
ἡμέρα.

καδ δ' ἄερρε κυλίχλαις μεγάλαις, αἵτ', ἀπ'
οἴκιδος·²

οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα
ἀνθρώποισιν ἔδωκ'. ἔγχεε κέρναις ἓνα καὶ δύο
πλήαις κακ κεφάλας, ἀ δ' ἀτέρα τὰν ἀτέραν
κύλιξ
ὠθήτω·

ἓνα πρὸς δύο ῥητῶς κινῶναι κελεύων.

164³

Ox. Pap. 1233. 32

Κὰτ τὰς πόλλα π[αθοίσας κεφάλας κάκχες μοι
μύρον]
καὶ κατ τῷ πολ[ίῳ στήθεος· αἱ γὰρ τισί κ'
ἄλγος ἦ,]

¹ Mein: mss πίν. ² E, cf. δοκίς dimin. of δοκός and E.M.
216. 48 Βύκχιν· ὄνομα Αἰολικὸν παρὰ τὸ Βάκχος . . . ὡς ἵππος
ἵππιν καὶ οἶκος οἰκίς; mss αἱ τὰ ποικίλα (ποικίλλιν): edd. ἕτα,

ALCAEUS

162

Athenaeus *Doctors at Dinner* (after fr. 161. 1-2) : . . . and in another place :

Let us drink, for the star is coming round.¹

163

The Same : How then was such a lover of drink (as Alcaeus) to be sober and take only one or two cups at a time (as Chamaeleon of Pontus interprets the phrase)? At any rate the actual song in which it occurs, testifies, as Seleucus points out, against this interpretation :

Let us drink ; why wait for the lamp-lighting ? the day has but a finger's breadth to go. Take down the great cups, beloved friend, from the cupboard ; for the Son of Semele and Zeus gave wine to make us forget our cares. Pour bumpers in a mixture of one and two,² and let cup chase cup around hotfoot ;³

thus bidding them expressly to mix the wine in a proportion of one to two.

164

From a Second-Century Papyrus :

Over my long-suffering head, over my hoary breast, pour me the unguent. If any man be in

¹ cf. p. 419 n. 5 ² *i. e.* one of wine to two of water
³ cf. Ath. 10. 430 a, and 11. 481 a

ποικίλαις ³ 1-2 B-F (C.R. 1914. 77) from Plut. *Qu. Conv.*
3. 1. 3 (= 42 Bergk), 3-6 E *e. g.*

LYRA GRAECA

e.g. πωνόντων. κάκα [δὴ παῖσι βρότοις ἔστ' ὅτ
 'Ολύμπιοι]
 ἔδοσαν, πέδα δ' ἄλλω[ν τόδε μοι κούκλι μόνω
 πάθος]
 δ' ἀνθρώπων. ὁ δὲ μὴ φ[αῖς ἄγαθον πώνεμεν
 ἔμμεναι]
 [κ]ήν[φ] φαῖσθ' 'Απόλ[οι]. οὐ γὰρ ἴσαισθ'
 ὦγαθον οὐδ' ὁ μή.]

165

Sch. II. 8. 177 [τείχεα ἀβληχρά]. ἄλλως δὲ ἤδη αὐτὸ τὸ βλη-
 χρός σημαίνει ὡς ἐπὶ τὸ πλεῖστον μᾶλλον τὸ ἀσθενές. 'Αλκαῖος θ'.

. . . . βλήχρων ἀνέμων ἀχείμαντοι πνώαι

166

Ath. 10. 430 b (after fr. 39. 1-2) . . . τοῦ δ' ἔαρος.

Ἦρος ἀνθεμόεντος ἐπαῖον ἀρχομένοιο.

καὶ προελθών.

ἐν δὲ κέρνατε τῷ μελιάδεος ὅττι τάχιστα
 κράτηρα

167

Ibid. 10. 430 c (after fr. 42) . . . καὶ καθόλου δὲ συμβουλευέων
 φησίν.

Μῆδεν ἄλλο φυτεύσης πρότερον δένδριον ἀμ-
 πέλω.¹

¹ δένδριον Ahr : mss δένδρον

ALCAEUS

pain, then let him drink. [To all men soon or late the Olympians] give misfortune, [and this woe of mine I share] with other men. And as for him that [says there is] no [good in drinking], you may say to him 'Be hanged with you! [you know not good from bad.']

165¹

Scholiast on the *Iliad* ['weak walls']: The meaning of the simple form βληχρός without the α is usually 'weak' or 'light'; compare Alcaeus Book IX:

. . . the stormless breath of light winds

166

Athenaeus *Doctors at Dinner* [following *fr.* 39. 1-2] . . . and in the spring he says:

I heard the flowery Spring beginning;

and, a little further on:

make haste and mix a bowl of the honey-sweet.

167

The Same [following *fr.* 42] . . . and indeed he gives the following general advice:

Plant no tree sooner than the vine.

¹ cf. Cram. *A.O.* 1. 95. 15, Eust. 705. 62

LYRA GRAECA

168

Ath. 2. 38 e [π. μέθης]· ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταύρῳ παρεκκρίουσι τὸν Διόνυσον . . . καὶ παρδάλει δὸς τὸ πρὸς βίαν τρέπεσθαι τοὺς ἐξουθενήτας. Ἄλκαϊος·

ἄλλοτα μὲν μελιάδεος, ἄλλοτα
δ' ὀξυτέρῳ τριβόλων ὑρυτήμενοι·

εἰσι δ' οἱ καὶ θυμικαὶ γίνονται· τοιοῦτος δὲ ὁ ταῦρος· Εὐρεπίδης (Βακχ. 743· διὰ δὲ τὸ μάχιμον καὶ θηριώδεις ἔνιμι γίνονται· ὅθεν καὶ τὸ παρδαλῶδες.

169

Tzetzes ad Lycophr. 212 οἱ οἰνωθέντες τὰ τοῦ λογισμοῦ ἀπὸρρητὰ ἐκφαίνουσιν· ὅθεν καὶ Ἄλκαϊός φησιν·

οἶνος γὰρ ἀνθρώποισι δίοπτρον . . . ¹

170, 171

Vet. Et. Mag. Miller 258 πῶ· . . . ἔστι δὲ καὶ ῥῆμα προσ-
τακτικὸν παρὰ Λιολεύσιν οἶον·

Χαῖρε καὶ πῶ τάνδε·

ὅπερ λέγεται ἐν ἐτέρῳ σύμπωθι ² . . . οἶον·

Δεῦρο σύμπωθι. ³

172 ⁴

Ath. 11. 481 a [π. κυλίκων] . . . καὶ ἐν τῇ δεκάτῃ·

Λάταγες ποτέονται κυλίχραν ἀπὺ Τηϊαν·

ὡς διαφόρων γινομένων καὶ ἐν Τέφ κυλίκων.

¹ ἀνθρώποισι Fick, metre as 124 or, reading διόπτρον as disyll., 3rd line of 'Alcaic': mss -ποις ² mss Vet. ἐτέροις σύμπωθι ³ E.M. om. δεῦρο adding ἀντὶ τοῦ σύμπωθι ἢ ἐκ τοῦ πῶ τὸ πῶθι ⁴ cf. Ath. 5. 666 b, 668 d

ALCAEUS

168¹

Athenaeus *Doctors at Dinner* [on drunkenness]: It is from the condition of drunkenness that Dionysus is likened to a bull, and, through his making drunken persons violent, to a leopard. Compare Alcaeus:

drawing it sometimes honey-sweet, and sometimes as bitter as burdocks

Some men become angry; this is like the bull; compare Euripides (*Bacchae* 743). And some through quarrelsomeness become like wild beasts; whence the comparison to a leopard.

169

Tzetzes on Lycophron: Drunken people disclose the secrets of the mind; and this is why Alcaeus says:

for wine is a spying-hole unto man.²

170,³ 171

Old Etymologicum Magnum: $\pi\omega$ (the adverb) . . . and it is also imperative of a verb in Aeolic; compare:

Hail, and drink this!

which is equivalent to $\sigma\acute{o}\mu\pi\alpha\theta\iota$ in another passage; . . . compare:

Hither, and drink with me.

172

Athenaeus *Doctors at Dinner* [on cups, following *fr.* 164] . . . and in the tenth Book:

The heeltaps fly from Teian cups;⁴

thus showing that a particular kind of cup was made at Teos.

¹ cf. Eust. *Od.* 1910. 18

² or like $\kappa\acute{\alpha}\tau\omicron\pi\tau\rho\omicron\nu$, 'mirror'?

³ cf. *E.M.* 698. 51

⁴ *i. e.* in the game of cottabus

Ath. 2. 38 e [π. μέθης]· ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταύρῳ παρεικάζουσι τὸν Διόνυσον . . . καὶ παρδάλει διὰ τὸ πρὸς βίαν τρέπεσθαι τοὺς ἐξοινωθέντας. Ἀλκαῖος·

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ὅπερ λέγεται ἐν ἐτέρῳ σύμπωθι ² . . . οἶον·

Δεῦρο σύμπωθι.³

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² or like κἀροπτρον, 'mirror'?

³ cf. *E.M.* 698. 51

⁴ *i. e.* in the game of cottabus

LYRA GRAECA

173

El. Mag. 639. 17 οὐδεῖς· ἰστέον δτι τοῦ¹ οὐδεῖς δτε ἰσοδυναμεῖ τῷ οὗτις δύο μέρη λόγου εἰσι, τό τε οὐ καὶ τὸ δεῖς· οὐδὲ γάρ ἐστι σύνθετον· εἰ γὰρ ἦν σύνθετον ἤμελλε πρὸ μιᾶς ἔχειν τὸν τόνον . . . αὐτοῦ δὲ τοῦ δεῖς² τὸ οὐδέτερον δέν χωρὶς τῆς ου παραθέσεως ἔχομεν παρὰ Ἀλκαίῳ ἐν τῷ ἐνάτῳ·

καὶ κ' οὐδεν ἐκ δένος γένοιτο·

Ζηνόβιος.

174

Cram. A.P. 3. 121. 5 *Il.* 1. 39 [ἔρεψα]· μηδεὶς δὲ ἡμᾶς νεμεσητοὺς ἀποφῆνειν, ὡς εἰκῇ τὸ εἰραφιώτης γράψαντας· οὐ γάρ ἐστι τοῦ ποιητοῦ, ἀλλ' Ἀλκαίου·

Ἐρραφεώτας γὰρ ἄναξ³

175

Hdn. π.μ.λ. (2. 941. 15 *Lentz*) τὰ εἰς -ος λήγοντα οὐδέτερα δισύλλαβα, εἰ ἔχοι πρὸ τέλους τὸ α, συνεσταλμένον πάντως αὐτὸ ἔχει, εἰ μὴ κατὰ διάλεκτον εἴη, ὥσπερ τὸ πᾶρος·

ἐπὶ γὰρ πᾶρος ὀνίαρον ἵκνῃται·

Ἀλκαῖος φησι.

176⁴

Poll. 6. 107 Ἀνακρέων . . . στεφανοῦσθαί φησι καὶ ἀνήτῳ, ὡς καὶ Σακφῶ καὶ Ἀλκαῖος· οὗτοι δ' ἄρα καὶ σελίνους.

Acro ad Hor. Od. 4. 11. 3 ['nectendis apium coronis']: vel quia Alcaeus frequenter se dicit aprio coronari.

¹ *E*: mss τὸ ² *E*: mss οὐδεῖς ³ Ἐρραφεώτας *E*: mss
-του from οὐ γὰρ above ⁴ cf. 159

¹ cf. *Gram. Gr.* 3. 301, *Bek. A.* 3. 1362 ² this epithet
426

ALCAEUS

173¹

Etymologicum Magnum [on the word οὐδείς 'nobody']: It should be noted that when it is equivalent to οὗτις there are two parts of the word οὐδείς 'nobody,' namely οὐ and δείς; it is not a compound. If it were, it would have the accent on the syllable before . . . The neuter of the actual word δείς ('any man') is found used apart from the οὐ ('not') in the 9th Book of Alcaeus:

and nothing will come of anything;

Zenobius.

174

Cramer *Inedita (Paris)* on the *Iliad* ['I roofed']: Let no one blame us for writing εἰραφιώτης without due consideration; for it is not Homer's word but Alcaeus'; compare

for the Lord Eirapheotes²

175

Herodian *Words without Parallel*: Disyllabic neuters ending in -os, if they have alpha in the penultimate always have it short, unless it be in dialect, as πᾶpos 'decrepitude' in Alcaeus; compare:

for woeful decrepitude is coming.³

176

Pollux *Vocabulary*: Anacreon . . . says that he crowned himself with anise, and so say Sappho and Alcaeus; these two poets also speak in this connexion of celery (or parsley).

Acro on Horace ['parsley for weaving garlands'] . . . or else because Alcaeus often speaks of his being crowned with parsley.

of Bacchus was variously explained, *c. g.* because after his premature birth he was 'stitched up' (ἐρράφθαι) in the thigh of Zeus⁴ metre 86

LYRA GRAECA

177

Ath. 11. 478 b [π. ποτηρίων]· τὰ μόνωτα ποτήρια

κότυλοι,

ὧν καὶ Ἀλκαῖος μνημονεύει.

ALCAEUS

177

Athenaeus *Doctors at Dinner* [on drinking-cups]: One-handed drinking-cups were called *κότυλοι*

goblets

and are mentioned by Alcaeus.

TABLES

COMPARING THE NUMERATION ADOPTED IN THIS EDITION
(*E*) WITH THOSE FOLLOWED BY BERGK IN HIS
'POETAE LYRICI GRAECI' OF 1882 (B_{GK.}) AND
HILLER-CRUSIUS IN THEIR 'ANTHOLOGIA LYRICA' OF
1913 (HIL.)

ALCMAN

B _{GK.}	<i>E</i>	B _{GK.}	<i>E</i>	B _{GK.}	<i>E</i>	B _{GK.}	<i>E</i>
1	8	26	26	51	21	75	141
2	9	27	27	52	132	76	137
3	10	28	28	53	52	77	78
4	12	29	31	54	30	78	79
5	11	30	32	55	133	79	134
6	13	31	33	56 _A	59	80	135
7	14	32	35	56 _B	60	81	142
8	15	33	46	57	63	82	80
9	2 _B	34	47	58	64	83	85
10	2 _C	35	62	59	50	84	86
11	29	36	130	60	36	85 _A	81
12	3	37		61	65	85 _B	82
13	{ 5 6	38	131	62	66	86	58
14		39	61	63	67	87	89
15	7	40	53	64	68	88	90
16	1	41	54	65	69	89	91
17	16	42	55	66	37	90	136
18	18	43	56	67	70	91	143
19	19	44	57	68	71	92	144
20	22	45	43	69	72	93	92
21	23	46	44	70	73	94	93
22	24	47	45	71	74	95	94
23	87	48	48	72	75	96	95
24	1	49	Anacr. 44	73	76	97	38
25	2 _A			74 _A	77	98	20
	25	50	51	74 _B	138	99	145

Bgk.-E] NUMERATION TABLES

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
100	88	115	146	129	120	144	157
101 _A	39	116	107	130	148	145	124
101 _B	96	117	139	131	121	146 _A	40
102	83	118	{ 108	132	149	146 _B	158
103	84		{ 109	133	161	147 _A	159
104	97	119	110	134	122	147 _B	127
105	98	120	111	135	150	148	34
106	99	121	112	136 _A	123	149	128
107	101	122	113	136 _B	151	150	23
108	102	123	147	137	152	151	129
109	100	124	114	138	153	152	41
110	4	125	115	139	154	153	160
111	103	126	116	140	125	p. 78 {	42
112	104	127	117	141	155		162
113	105	128 _A	118	142	126		163
114	106	128 _B	119	143	156		

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	{ 8	17	46	35	72	54	22
	{ 12	18	47	36	73	55	23
	{ 13	19	44	37	74	56	131
2	2 _B	20	45	38	71	57	81
3	9	21	69	39	75	58	82
4	16	22	<i>Adesp.</i>	40	76	59	25
5	1	23	31	41	77	60	62
6	29	24	19	42	2 _C	61	130
7	2 _A	25	<i>Anacr.</i>	43	14	62	48
7 _a	18		44	44	130	63	64
8	26	26	52	45	138	64	50
9	27	27	60	46	141	65	36
10	53	28	10	47	142	66	66
11	54	29	<i>Adesp.</i>	48	78	67	37
12	55	30	28	49	137	68	70
13	<i>Adesp.</i>	31	32	50	79	69	58
14	21	32	87	51	134	70	89
15	61	33	56	52	135	71	59
16	43	34	24	53	<i>Adesp.</i>	72	57

ALCMAN

[Hil.-E

Hil.	E	Hil.	E	Hil.	E	Hil.	E
73	15	82	67	90	144	99	39
74	33	83	68	91	92	100	<i>Adesp.</i>
75	35	84	80	92	93	101	<i>Ad.</i>
76	51	85	85	93	94	102	<i>Ad.</i>
77	132	86	86	94	95	103	<i>Ad.</i>
78	30	87	91	95	38	104	<i>Ad.</i>
79	133	88	136	96	20	105	<i>Ad.</i>
80	63	88a	162	97	145		
81	65	89	143	98	88		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	23	5	24	21	34	50	59	64
2 _A	24	7	25	25	59	51	50	76
2 _B	9	2	26	26	8	52	53	26
2 _C	10	42	27	27	9	53	40	10
3	12	—	28	28	30	54	41	11
4	110	—	29	11	6	55	42	12
5 }	13	—	30	54	78	56	43	33
6 }	14	—	31	29	23	57	44	72
7	14	—	32	30	31	58	86	69
8	1	1	33	31	74	59	56 _A	71
9	2	3	34	148	—	60	56 _B	27
10	3	28	35	32	75	61	39	15
11	5	—	36	60	65	62	35	60
12	4	1	37	66	67	63	57	80
13	6	43	38	97	48	64	58	63
14	7	73	39	101 _A	99	65	61	81
15	8	4	40	146 _A	—	66	62	66
16	16	13	41	152	—	67	63	82
17	<i>Adesp.</i>	<i>Ad.</i>	42	p. 78	—	68	64	83
	46 _B	7a	43	45	16	69	65	21
18	17	24	44	46	19	70	67	68
19	18	96	45	47	20	71	68	38
20	98	14	46	33	17	72	69	35
21	51	54	47	34	18	73	70	36
22	19	55	48	48	62	74	71	37
23	20		49	48n	—	75	72	39

E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
76	73	40	106	114	—	135	80	52
77	74 _A	41	107	116	—	136	90	88
78	77	48	108	118	—	137	76	49
79	78	50	109			138	74 _B	45
80	82	84	110	119	—	139	117	—
81	85 _A	57	111	120	—	140	74 _{Bn}	—
82	85 _B	58	112	121	—	141	75	46
83	102	—	113	122	—	142	81	47
84	103	—	114	124	—	143	91	89
85	83	85	115	125	—	144	92	90
86	84	86	116	126	—	145	99	97
87	22	32	117	127	—	146	115	—
88	100	98	118	128 _A	—	147	123	—
89	87	70	119	128 _B	—	148	130	—
90	88	—	120	129	—	149	132	—
91	89	87	121	131	—	150	135	—
92	93	91	122	134	—	151	136 _B	—
93	94	92	123	136 _A	—	152	137	—
94	95	93	124	145	—	153	138	—
95	96	94	125	140	—	154	139	—
96	101 _B	—	126	142	—	155	141	—
97	104	—	127	147 _B	—	156	143	—
98	105	—	128	149	—	157	144	—
99	106	—	129	151	—	158	146 _B	—
100	109	—	130	36	44	159	147 _A	—
101	107	—		37		160	153	—
102	108	—	131	38	56	161	133	—
103	111	—	132	52	77	162	26 _n	88 _a
104	112	—	133	55	79			
105	113	—	134	79	51			

SAPPHO

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1	1	6	5	11	12	16	16
2	2	7	7	12	13	17	17
3	3	8	8	13	38	18	
4	4	9	9	14	14	19	19
5	6	10	10	15	15	20	20

SAPPHO

[B_{gk.}-E]

B _{gk.}	E	B _{gk.}	E	B _{gk.}	E	B _{gk.}	E
20	21	58	125	97	153	134	167
21	124	59	126	98	154	135	33
22	22	60	101	99	155	136	108
23	23	61	102	100	156	137	91
24	49	62	103	101	58	138	p. 148
25	50	63	25	102	159	139	p. 142
27	137	64	69	103	160	140	p. 153n
28	119	65	68	104	161	141	109
29	120	66	70	105	162	142	110
30	139	67	66	106	163	143	168
31	140	68	71	107	136	144	169
32	76	69	72	108		145	170
33	48	70	98	109	164	146	171
34		71	73	110	93	147	172
35	51	72	74	111	26	148	92
36	52	73	67	112	62	149	173
37	53	74	75	113	106	150	174
38	142	75	99	114	78	151	175
39	138	76	115	115	27	152	176
40	81	77	116	116	131	153	177
41		78	117	117	79	154	178
42	{ 54 160	79	118	118	143	155	179
43		80	100	119	144	156	180
44	140	81	57	120	145	157	181
45	87	82	127	121	107	158	182
46	80	83	128	{ 122 123	59	159	183
47	83	84	129		60	160	54
48	95	85	130		61	161	184
49	55	86	121	124	165	162	185
50	83	87	123	125	28	163	63
51	56	88	122	126	29	164	186
52	146	89	105	127	90	165	187
53	111	90	135	128	64	166	188
54	112	91 { 148	148	129	30	167	189
55	114			130	84 _A	168	132
56	96	93	150	131	166	169	190
57	97	94	151	132	31	170	142
58	141	95	149	133 { 32 147			
59 _A	24	96	152				

Hil.-E] NUMERATION TABLES

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	30	51	58	125	86	122
2	2	31	52	59	126	87	105
3	3	32	58	60	124	88	135
4	4	33	56	61	101	89	148
5	6	34	66	62	102	90	
6	5	35	54	63	103	91	150
7	7	36	142	64	25	92	151
8	9	37	138	65	97	93	149
9	10	38	81	66	69	94	153
10	12	39		67	68	95	154
11	13	40	140	68	70	96	155
12	14	41	87	69	71	97	156
13	16	42	80	70	72	98	159
14	17	43	83	71	98	99	160
15	18	44	95	72	73	100	161
16	19	45	55	73	74	101	162
17	20	46	83	74	75	102	163
18	21	47	99	75	115	103	164
19	32	48	146	76	116	103a	152
20	22	49		77	117	— b	53
22	137	50	111	78	118	— c	96
23	119	51	112	79	100	— d	62
24	121	52	114	80	57	— e	106
25	139	53		81	127	— f	78
26	140	54	67	82	128	— g	27
27	76	55	141	83	129	— h	131
28	48	56	24	84	130	— i	79
29		57	120	85	123	— k	108

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	1	1	8	8	—	15	15	—
2	2	2	9	9	8	16	16	13
3	3	3	10	10	9	17	17	14
4	4	4	11	68n	—	18	17	15
5	6	6	12	11	10	19	18	16
6	5	5	13	12	11	20	19	17
7	7	7	14	14	12	21	20	18

SAPPHO

[E-Bgk.-Hil.]

<i>E</i>	<i>Bgk.</i>	<i>Hil.</i>	<i>E</i>	<i>Bgk.</i>	<i>Hil.</i>	<i>E</i>	<i>Bgk.</i>	<i>Hil.</i>
22	22	20	71	68	69	110	142	—
23	23	—	72	69	70	111	52	50
24	57 _A	56	73	71	72	112	53	51
25	63	64	74	72	73	114	54	{ 52
26	111	—	75	74	74			{ 53
27	115	103 _g	76	32	27	115	76	75
28	125	—	77	76 _n	— _f	116	77	76
29	126	—	78	114	103 _i	117	78	77
30	129	—	79	117	103	118	79	78
31	132	—	80	45	42	119	28	23
32	133	—	81	{ 40	38	120	29	57
33	135	—		{ 41	39	121	86	24
34	<i>Adesp.</i>	—	83	{ 46	43	122	88	86
35		—		{ 49	—	123	87	85
38	13	—	84 _A	130	—	124	21	60
48	{ 33	28	87	44	41	125	58	58
	{ 34		88	119 _n	—	126	59	59
49	24	—	90	127	—	127	82	81
50	25	—	91	137	—	128	83	82
51	35	30	92	148	—	129	84	83
52	36	31	93	110	—	130	85	84
53	37	103 _b	94	<i>Alc.</i>	<i>Alc.</i>	131	116	103 _h
54	42	35		39	43	132	168	—
55	48	45	95	47	44	133	<i>Adesp.</i>	<i>Ad.</i>
56	50	33	96	55	103 _c		104	55
57	81	80	97	56	65	134	<i>Ad.</i> 129	—
58	101	32	98	70	71	135	90	88
59	122	—	99	75	47	136	{ 107	—
60		—	100	80	79		{ 108	—
61	123	—	101	60	61	137	27	22
62	112	103 _d	102	61	62	138	39	37
63	163	—	103	62	63	139	30	25
64	128	—	104	62 _n	—	140	31	26
66	67	34	105	89	87	141	43	40
67	73	54	106	113	103 _e	141 _A	57	—
68	65	67	107	121	—	142	38	36
69	64	66	108	136	103 _k	143	118	104
70	66	68	109	141	—	144	119	105

E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
145	120	106	160	103	99	176	152	—
146	51	{ 48	161	104	100	177	153	—
		49	162	105	101	178	154	—
147	133 _B	—	163	106	102	179	155	—
148	91	89	164	109	103	180	156	—
149	95	93	165	124	—	181	157	—
150	93	91	166	131	—	182	158	—
151	94	92	167	134	—	183	159	—
152	96	103 _a	168	143	—	184	161	—
153	97	94	169	144	—	185	162	—
154	98	95	170	145	—	186	164	—
155	99	96	171	146	—	187	165	—
156	100	97	172	147	—	188	166	—
157	93 _n	—	173	149	—	189	167	—
158	—	97	174	150	—	190	169	—
159	102	98	175	151	—	191	170	—

ALCAEUS

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1 }	1	18	37	35	158	50	82
2 }		19	38	36	159	51	85
3	1 _n	20	42	37 _A	160	52	59
4	1	21	47	37 _B	51	53	169
5	2	22	20	38	53	54 _A	170
6	3	23	41	39	{ 161	54 _B	171
7	4	24	30		{ Sa. 94	55	124
8	5	25	50	40	162	56	125
9	6	26	{ 40	41	163	57	126
10	7		{ 84	42	164	58	127
11	8	27	21	43	172	59	86
12	9	28	10	44	167	60	128
13 _A	49	29	22	45	166	61	129
13 _B	13	30	23	46	123	62	<i>Adesp.</i>
14	12	31	24	47	168	63	Sa. 42
15	19	32	121	48 _A	83	64	87
16	165	33	133	48 _B	15	65	92 _A
17	36	34	157	49	81	66	25

ALCAEUS

[Bgk.-E

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
67	31	90	174	112	65	135	46
68	45	91	54	113	66	136	108 _A
69	88	92	18	114	80	137	136
70	89	93	57	115	95	138	109
71	90	94	58	116	96	139	177
72	137 _A	95	132	117	67	140	110
73	32	96	79	118	97	141	35
74	55	97	92	119	48	142	111
75	91	98	175	120	52	143	112
76	173	99	62	121	98	144	119 _A
77	44	100	63	122	99	145	113
78	137 _B	101	131	123	100	146	114
79	33	102	145	124	34	147	115
80	43	103	135	125	101	148	116
81	139	104	146	126	102	149	117
82	56	105 _A	147	127	103	150	61
83	140	105 _B	148	128	138	150	60
84	141	106	149	129	51 _A	151	151
85	16	107	64	130	104	152	118
86	142	108	150	131	105	153	133
87	130	109	93	132	106	154	152
88	78	110	94	133	107	155	119
89	144	111	176	134	108		

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	12	21	24	55	36	133
2	2	13	10	25	173	37	
3	6	14	23	26	33	38	162
4	12	15	24	27	32	39	139
4 _a	25	16	157	28	159	40	56
5	13	17	158	29		41	49
6	37	18	169	30	Sa. 42	42	160
7	38	19	125	31	170	42 _a	143
8	42	20	92 _A	32	44	43	161
9	47	21	45	33	137 _B	44	163
10	20	22	88	34	124	45	164
11	40	23	90	35	41	46	167

Hil.-E] NUMERATION TABLES

Hil.	E	Hil.	E	Hil.	E	Hil.	E
47	140	60	85	73	18	86	131
48	141	61	87	74	50	87	125
49	16	62	8	75	15	88	58
50	142	63	83	76	57	89	132
51	84	64	43	77	168	90	63
52	91	65	172	78	135	91	145
53	130	66	79	79	126	92	144
54	78	67	22	80	86	93	146
55	174	68	137 _A	81	128	94	151
56	19	69	59	82	129	95	153
57	165	70	<i>Adesp.</i>	83	92		
58	36	71	166	84	175		
59	81	72	123	85	62		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
	1	1	24	31	15	48	119	—
1	2	—	25	66	4 _a	49	13 _A	41
	4	—	28	23 _n	—	50	25	74
2	5	2	29			51	37 _B	—
3	6	—	30	24	—	52	120	—
4	7	—	31	67	—	53	38	—
5	8	—	32	73	27	54	91	—
6	9	3	33	79	26	55	74	24
7	10	—	34	124	—	56	82	40
8	11	62	35	141	—	57	93	76
9	12	—	36	17	58	58	94	88
10	28	13	37	18	6	59	52	69
12	14	4	38	19	7	60	150	—
13	13 _B	5	39	154	—	61		
15	48 _B	75	40	26	11	62	99	85
16	85	49	41	23	35	63	100	90
18	92	73	42	20	8	64	107	—
19	15	56	43	80	64	65	112	—
20	22	10	44	77	32	66	113	—
21	27	12	45	68	21	67	117	—
22	29	67	46	135	—	78	88	54
23	30	14	47	21	9	79	96	66

ALCAEUS

[E-Bgk.-Hil.]

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
80	114	—	112	143	—	144	89	92
81	49	59	113	145	—	145	102	91
82	50	—	114	146	—	146	104	93
83	48 _A	63	115	147	—	147	105 _A	—
84	26	51	116	148	—	148	105 _B	—
85	51	60	117	149	—	149	106	—
86	59	80	118	152	—	150	108	—
87	64	61	119	155	—	151	151	94
88	69	22	119 _A	144	—	152	154	—
89	70	—	121	32	—	153	—	95
90	71	23	123	46	72	157	34	16
91	75	52	124	55	{ 19	158	35	17
92	97	83			{ 34	159	36	{ 28
92 _A	65	20	125	56	87			{ 29
93	109	—	126	57	79	160	37 _A	42
94	110	—	127	58	—	161	39	43
95	115	—	128	60	81	162	40	38
96	116	—	129	61	82	163	41	44
97	118	—	130	87	53	164	42	45
98	121	—	131	101	86	165	16	57
99	122	—	132	95	89	166	45	71
100	123	—	133	{ 33	36	167	44	46
101	125	—		{ 153	37	168	47	77
102	126	—	135	103	78	169	53	18
103	127	—	136	137	—	170	54 _A	31
104	130	—	137 _A	72	68	171	54 _B	—
105	131	—	137 _B	78	33	172	43	65
106	132	—	138	128	—	173	76	25
107	132 _A	—	139	81	39	174	90	55
108	134	—	140	83	47	175	98	84
109	138	—	141	84	48	176	111	—
110	140	—	142	86	50	177	139	—
111	142	—	143	—	42 _a			

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39	86	69	154
40	89	70	155
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	90		80
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11	92	1	95
24	100†	4	96
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30	109	29	121
31	110	30	133†
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* Included by Hiller-Crusius

† Partly 'new'

INDEX OF AUTHORS *

- ACHILLES** ('Tatius'): 78; mathematician; A.D. 200? see *Vita*
Acro: 163, 313, 426; Latin commentator on Horace; A.D. 180
Acūsilaüs: 13, 383; mythologist; 550 B.C.
Adespota: 190, 286; anonymous fragments of Lyric Poets quoted by Bergk, *Poetae Lyrici Graeci*, vol. iii.
Aelian: 10, 26, 34, 44, 60, 104, 138, 146, 151; writer of miscellanies; A.D. 200
Aelius Dionysius: 29; lexicographer; A.D. 120
Aeschylus: 94, 340, 346; writer of tragedy; 485 B.C.
Alcaeus: 3, 58, 101, 113, 142, 143, 145, 157, 163-5, 181, 190, 222-3, 226-7, 230, 248-50, 253, 264, 267, 283, 286, 305, 309 ff.
Alcaeus: 390; writer of comedy; 390 B.C.
Alciphron: 153; writer of fictitious letters; A.D. 150
Alcmān: 3, 27, 41, 45 ff., 139, 165, 269, 289, 357, 383, 391
Alexander of Aetolia: 44; poet; 275 B.C.
Alexander Cornelius (Polyhistor): 5, 23, 49, 113; 65 B.C.
Alexandrides, see *Anaxandrides*.
Alexis: 191; writer of comedy; 350 B.C.
Ammonius: 77, 86, 196, 231; grammarian; A.D. 390
Anacreon: 3, 17, 145, 149, 161, 165, 169, 173, 177-9, 183, 225-7, 303, 311, 315, 385, 416; lyric poet; 530 B.C.
Anaxandrides (sic): 101; writer of comedy; 360 B.C.
Anthologia Palatina [A.P.]: 28, 44, 49, 158, 162-6, 174, 177, 249, 254, 280, 316; a large collection of Greek 'epigrams,' i. e. inscriptions and quasi-inscriptions, embodying the earlier compilations of Meleager and others, made by Constantine Cephalas about A.D. 920
Anthologia Planudea: 173, 280; a similar but shorter collection made by Maximus Planudes A.D. 1301
Antigonos of Carystus: 72; sculptor, writer on art, biographer; 240 B.C.
Antipater of Sidon: 159, 165; epigrammatist; 150 B.C.
Antipater of Thessalonica: 45, 139?, 165?; epigrammatist; 10 B.C.
Antiphānes: 153; writer of comedy; 365 B.C.
Anÿtē: 165; a poetess, author of 'epigrams'; 280 B.C.?
Apollodōrus: 10, 14, 51, 71, 121, 311, 409; chronologer, grammarian, mythologist; 140 B.C.
Apollonius (Dyscolus): 61-3, 69, 70, 74-8, 85-8, 92, 96, 102, 120, 126, 190-5, 198, 200, 213, 220, 236, 270, 278, 292, 300, 321, 326-8, 340-2, 348, 352-4, 358, 372, 400, 406, 410; grammarian; A.D. 110
Apollonius of Rhodes: 12, 14, 59, 66, 155, 196, 203, 237, 297, 381, 383; poet; 260 B.C.
Apollonius (son of Archebius): 77; grammarian and lexicographer; A.D. 1
Apostolius: 31, 152-3, 412; compiler of a collection of proverbs; A.D. 1460
Apuleius: 149; Roman philosopher and novelist; A.D. 130

* The dates are those of the *floruit*, i. e. about the 40th year

INDEX OF AUTHORS

- Arätus : 64, 379; didactic poet; 270 B.C.; see *Vita*
- Arcadius : 133; grammarian; between A.D. 200 and 600; the work on accentuation ascribed to him perh. belongs to Theodosius.
- Archilöchus : 23, 37-9, 107, 155, 159, 167, 355, 397; elegiac and iambic poet; 650 B.C.
- Archytas : 119; of Mytilene; a writer on music; 330 B.C.?
- Arion : 136 ff.
- Aristaenëtus : 200; writer of fictitious letters; A.D. 450
- Aristarchus : 75, 315; grammarian; 175 B.C.
- Aristides : 66, 72, 80-2, 108, 128, 159, 192, 250, 338-40, 360; rhetorician; A.D. 170
- Aristöcles : 139; grammarian; 20 B.C.
- Aristophänes [Ar.] : 10, 31, 42, 73, 104, 138, 196, 206, 274, 311, 316, 352, 390, 399, 408; writer of comedy; 410 B.C.
- Aristophänes of Byzantium : 111, 315, 377; grammarian; 215 B.C.
- Aristotle [Arist.] : 10, 18, 46, 87, 158, 250, 266, 274, 308, 359, 399, 418; philosopher; 345 B.C.
- Aristoxenus : 7, 125, 161, 179; writer on music; 320 B.C.
- Arrian : 33; historian; A.D. 130
- Arsenius : 31, 81, 108, 359, 375; son of Apostolius; compiler of a collection of proverbs and sayings; A.D. 1500
- Artemidörus : 354; of Ephesus or of Daldia; a writer on dreams; A.D. 160
- Artëmon of Magnesia : 179; a writer of unknown date
- Asclepiädes of Myrleia : 83; grammarian; 70 B.C.
- Athenaeus [Ath.] : 12, 16, 37, 46-8, 68-74, 82, 88, 92-4, 100, 106, 118-26, 132, 142-8, 151, 176, 183, 190-2, 226, 229, 240, 248, 253-4, 264-8, 278, 282, 301-3, 310, 314-6, 324, 332, 348, 358-60, 376-7, 386, 412, 416-24, 428; writer of miscellanies; A.D. 220
- Athenagöras : 104; Christian writer; A.D. 180
- Atilius Fortunatianus : 181, 256-7, 403; Latin writer on metre; A.D. 300?
- Ausonius : 153; Roman poet; A.D. 350
- Babrius : 306; writer of fables in iambic verse; A.D. 200
- Bacchelus : 43; writer on music; A.D. 320
- Bacchylides : 3, 165, 299; lyric poet; 470 B.C.
- Bekker's *Anecdöta* : 73, 80, 86, 90, 94, 102-3, 121, 128-9, 154, 276, 302, 426; a collection of previously unedited Greek works, published 1814-21
- Berlin *Papyri* : 376; quoted by van Herwerden *Lex. Suppl. s. r.*
- Berliner *Klassikertexte* : 202-4, 238-46, 346, 414; vol. v. contains papyrus and vellum fragments of Greek poetry
- Bion : 200; poet; 100 B.C.?
- Boissonade's *Anecdöta Graeca* : 345; a collection of previously unedited Greek works, published 1829-38
- Callias : 315, 377; grammarian; 250 B.C.?
- Callimächus : 177, 255, 279, 324, 381; poet; 270 B.C.
- [Callisthènes] : 222; historian; 330 B.C.; the extant works ascribed to him are spurious
- Carmina Popularia* : 95; folksongs in Bergk's *Poetae Lyrici Graeci*, vol. iii.
- Catullus : 166, 187, 254, 283, 291; Roman poet; 60 B.C.
- Chamaeleon : 119, 179, 301, 315; Peripatetic philosopher and grammarian; 310 B.C.
- Choeroboscus, Georgius : 70, 121, 182, 193, 264, 301, 304, 321, 334, 355, 375, 386, 393; grammarian; A.D. 600
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